

"Writing Picture Plays," by Capt. Leslie T. Peacocke

JULY 23, 1913

PRICE TEN CENTS

THE NEW YORK
**DRAMATIC
MIRROR**



INA CLAIRE

Sir Johnston Forbes-Robertson on "The Genius of Technique"



JANE TYRREL WITH SOME WISCONSIN FRIENDS



THE NEW YORK WINTER GARDEN TROUPE ON ITS TRANSCONTINENTAL TOUR



Copyright Photo by Byron Co., N. Y.
MISS BILLIE BURKE, AT HER HOME, MT. VERNON



White, N. Y.
WALKER WHITESIDE AS A GARDENER



Paul Thompson, N. Y.
MME. NAZIMOVA ON HER OWN LAWN



LOUISE LE BARON IN HER CAMP AT MANOMET BLUFFS, PLYMOUTH, MASS.



EDDIE FOY AND ALL THE LITTLE FOYS



EDDIE DUNN, THE PHOTOGRAPHER



AMY HODGES



MR. AND MRS. EMERSON PORTER
BROWN AND ANNA BROWN



SAM FORREST



MRS. GEO. M. COHAN ON THE WALK

DOWN BY THE SAD SEA WAVES
PLAYERS AND OTHERS IN THE HIGHWAYS AND BYWAYS OF SUMMER LIFE



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXX

NEW YORK, WEDNESDAY, JULY 23, 1913

No. 1805



RICHARD WALTON TULLY

TWICE in recent months New York dramatic editors, commenting on successful American playwrights, have referred to Richard Walton Tully as "the man of mystery." The same uncertainty appears in reports that he comes out of the West, leaves with us a picturesque play, and disappears again in a cloud of dust. A vague hint has been given that he rides fleet Arabian horses over the desert until, with another play, he turns Eastward again.

Such is the craving for illusions. Other men have been credited with mythical personalities because of a storm of details; Mr. Tully has been surrounded by haze from sheer lack of information about him. We demand a picture of men in the public eye. Hence the snapshots in our newspapers and magazines, and the columns of matter about their histories and their favorite color for neckties. When no pictures are provided, we conjure them for ourselves.

A few years ago there were only occasional references in the newspapers to a Professor Wilson at Princeton University, who wrote histories, and most of us conceived of him as an antique. But out of Princeton every year were coming college men who found occasion now and then to speak of him with intense personal loyalty, and our conception began to change. We have since learned considerably more about him, and admiration has increased with acquaintanceship. I remember being with him for a short time in the political campaign, and experiencing, in common with all the other newspaper men, a genuine liking for him. Here was a man who was absolutely sincere.

Not that there is any direct similarity between the personalities of President Wilson and Richard Walton Tully, but the comparison has been invoked by the loyalty of associates to both men. It is some such feeling that has caused this interview to be written at all, because it was not a case of first impressions when we were talking the other day. Rather, it was a conviction that the time had come for a few words about Mr. Tully, because the real man is much more interesting than the mythical being.

Strangely enough, he has been in New York a large part of the time for the past thirteen years. He came here directly after his graduation from the University of California, and has done practically all of his writing here, but he has worked and has lived in a quiet, simple way that is characteristic of the man, thinking not of how he would sell his plays, but of how he would write them. Probably it is because of this that his name has not figured to any extent in the gossip of Broadway. But he does go back West occasionally to his ranch, El Tejon, near Bakersfield, Cal., and he owns some of the finest pedigreed Arabian horses in this country. There is that much basis for the illusion.

He has been interested in the theater since boyhood days in Stockton, when he went to the playhouse on passes sent to his father, Mayor of the town. The latter, one of the Forty-niners, had amassed a fortune, but by a turn of fate it disappeared. Dick Tully—for that is the way he is known

An Estimate of the Playwright and Man

on the Coast to this day—was eleven years old at the time. He went to work in a store, but in order to arrange for schooling, he took the position of head usher in a stock theater, moving later to a new one-night stand playhouse across the street, where for the next few years he saw practically every play that came to California.

In the meantime, he was writing continually, among his contributions being a new scene for one of the plays in the stock house, and part of a comic opera for the high school students. The comic opera stopped after the first act, because proper persons had discovered that it contained a drinking song. But ambitions continued, and in Mr. Tully's junior year at college he had a farce, *James Wobberts, Freshman*, produced by the students. It was re-



H. P. Smith, N. Y.
RICHARD WALTON TULLY.

peated and then given for Holy Week in San Francisco, where the profits amounted to several thousand dollars. An offer came from a professional manager, but Mr. Tully waited until the close of the college year, organized a cast of his own, and took them on tour all through the State. More real money came in, and from his success with that company, as well as with a large glee club, Mr. Tully became known for practical business ability, as well as for his writings. He and Elmer Harris, author of *His Neighbor's Wife* and *Trial Marriage*, were both entertainers in the personnel of the Glee Club. Even this early Mr. Tully had begun to demonstrate his versatility. Now with a training equaled by few playwrights, he has had experience in every part of the theater. He even draws the designs for the

scenery in his own plays and works out the mechanical contrivances. The volcano in *The Bird of Paradise*, which always aroused interest, was his own invention, and he holds a patent on that to-day.

But he was thinking only of playwrighting itself when he took his college degree, forgot it, and came East. For a year he worked here without the slightest encouragement. Then he sold a society play to Nat Goodwin and another play to George C. Tyler, managing director of the Liebler Company. Neither was ever produced. For three years more Mr. Tully worked on, finishing meanwhile what later became *The Rose of the Rancho*. New York managers did not want it and Mr. Tully went back to Los Angeles, where it was produced at the Burbank Theater, the first original play to be put on by Oliver Morosco.

Encouraged, materially and otherwise, by a four weeks' run in Los Angeles, Mr. Tully came back to New York. He went straight to David Belasco, and contracts were signed for the play, with the understanding that it would be held off a year until after *The Girl of the Golden West*. That time was spent in rewriting the play under the direction of Mr. Belasco, and when it was finally put on it ran from one November through to the next.

Mr. Tully went abroad, bought a ranch in California, stocked it with the beautiful Arabian horses that have since become famous, and began writing again. The next time he came East he brought *The Bird of Paradise* with him. Like the story of Juanita, it was based on a big theme that had been revolving in Mr. Tully's mind for years. The former told of the fundamental superiority of the white man that enabled him to conquer California. The underlying theme of *The Bird of Paradise*, the play of a woman's soul, was that morality is governed by climate, or surrounding conditions, with woman as the instrument. Like his earlier drama, it had a novel setting, this time the romance of Hawaii, but the two New York managers who saw it were not interested and Mr. Tully went back to Los Angeles, where it had a run of five weeks. A year ago last January it came into New York for a long run, and since then it has been very successful on the road. Mr. Tully's direct contribution to the stage this last year was the introduction of some novel effects while he was directing the production of *The Poor Little Rich Girl*. He is now completing another play.

The record of the man helps in an understanding of him, as well as of his work. I was thinking of this when I swung into his studio up near Central Park late in the afternoon—late because the few who know him intimately realize that his hours for writing are sacred. At that particular moment he was searching for some detail of which he had a note, and he continued to search while I enjoyed the bizarre decorations of the studio. These were and always will be fascinating, but somehow they fade away when Dick Tully begins to talk.

He has what Stevenson called the two requisites for interesting conversation—enthusiasm and special knowledge. And with them he has a knack of expressing his thoughts crisply and modestly. Just

(Continued on page 10.)

FAMOUS PLAYERS IN "PICTURES"

WHERE are the actors of yesterday? is a daily question among the players in general, as they wander along the Rialto expecting to greet familiar faces they have known for years. It has been a study the past two Summers where all the well-known actors and actresses hide themselves after coming back from their road tours. The answer is simply this, that one by one both men and women of note have been induced, by lucrative offers, to appear in their greatest successes before the camera for the motion pictures.



Wm. N. Y.

FREDERICK WARDE.

Only a few years ago these offers were looked on with scorn by the great majority of the higher grade in the profession, but since Sarah Bernhardt's posing in her big plays created such a sensation, other stars were quick to see the possibilities and future.

As the many firms were formed, inducements offered assumed such magnitude that soon Blanche Walsh appeared on the screen in *Resurrection*. Later James K. Hackett in *The Prisoner of Zenda* was a big feature film. "Bob" McWade was so successful in his film of *Rip Van Winkle* that he accepted a yearly position with the Vitagraph Company, and so it was with Marshall P. Wilder and many others of note.

Frederick Warde spent some six weeks with several hundred people, horses and accessories at City Island in a production of *Richard III*.

James O'Neill said he laughed outright when Daniel Frohman made him an offer to film *Monte Cristo*. But he was finally convinced, and put in several weeks in staging and making the film which is soon to appear on the market. Mr. O'Neill, in telling of the experience, said: "I have had many years' experience before the footlights and have seen many grand productions, but never in all my travels have I been surrounded with so many congenial people, been furnished with the accessories and allowed the lavish expenditure of money as during those weeks taking that picture. Why, we even had a good-sized steamboat blown up at Hell Gate to get the real and absolute effect, to say nothing of some of the other monster realistic effects used. The *Monte Cristo* film I feel sure will create a sensation when it is shown the public," continued Mr. O'Neill.

Now Mrs. Fiske is another late recruit, and has been at work for some time at the spacious studios of the Famous Players putting on *Tess of the D'Urbervilles*, while James J. Corbett is also busy producing a film of *Gentleman Jim*. So this just goes to show how rapidly the leaders, and rank and file in general, are being induced to appear before the camera.

At the present time some of New York's leading theaters are doing capacity business with feature films, and on the Fourth of July the Broadway Theater even did an enormous business with the first production of Bronson Howard's famous war story of *Shenandoah*, in which Guy Coombs makes a manly hit as

the hero, Kerchival West; the Astor with *Quo Vadis*, the Lyceum with the *North Pole* pictures. The Lyric did a splendid business with the *Captain Scott* pictures of the South Pole, while at the Grand Opera House that other famous war play, *Gettysburg*, was splendidly put on by Tom H. Ince.

Since Klaw and Erlanger have announced their intention of putting on many of their successes and joined forces with the Biograph, the Shuberts have been going ahead with their arrangements also to produce many of their recent productions. On the other hand, Liebler and Company have joined with the Vitagraph, and last, but not least, Joe Weber informs me that he and Lew Fields are also entering the field and will be ready to announce their definite plans



MRS. FISKE.

Byron. N. Y.

With Holbrook Blinn in "Salvation Nell."

in the near future. And so it goes from day to day. You cannot really tell who is going into the picture field, as all have finally realized the fact that the picture business is here to stay, and is practically in its infancy yet and with an unlimited future ahead.

What a row actors and actresses used to kick up, a short while back, when they were called for an early rehearsal. Not so in the picture business, though, and if you are looking for anybody in particular, all you have to do is to make a tour around the picture studios from 8 to 9 o'clock any morning and see the crowds waiting to be called to fill some part in the picture that the stage director is casting for that day. As soon as the word is given that the cast is filled, men, women and children

all troop for the next favorite studio on their list.

The stage director and the scenario writer are kept on the jump at all times. Fine mornings at 8 o'clock, or 8.30, start is made from the studio for taking the outside pictures. This means that the actors and actresses have to be on hand before that hour and made up for parts that they are cast for. Then the big touring cars arrive and the party is off for the day. It may be a trip down on Long Island, up to City Island, down on Staten Island, up to Fort Lee, or who knows where, or cares, for it's a day's outing, with hotel bills paid, and if the scenes cannot be finished that day the chances are they are all put up for the night, for fine weather must be grasped at all times, as on dull and rainy days the interior scenes are taken in the studios. During the Winter months the majority of the companies go to either Florida or southern California, on account of the long days and the good weather, while in the Summer months they return to New York to operate, as about every part of the world can be pictured from around Good Old New York.

In watching the moving picture films of to-day and the progress they are making, it is surprising to see familiar faces of actresses and actors who were so well known as stage favorites the country over only a few years ago, but seem forgotten now.

A particular incident which has recalled this fact to the writer's notice was the Kalem film July 4 of Bronson Howard's great war play, *Shenandoah*, in which the familiar face and figure of Guy Coombs appeared on the screen as the hero, Kerchival West. Mr. Coombs, I learn, has been the principal juvenile lead in all the big feature films of the Kalem Company for the past two years, and his face is as familiar to patrons of the "movies" in Berlin, Paris and London as it is in all parts of the United States. Proof of this is the fact that Mr. Coombs has received letters and cards from admirers of his work from all sections of the country, and abroad also, addressed to him care The Kalem Company.

Guy Coombs's great success before the camera is his personality, as anyone will vouch who sees him in *Shenandoah*, and this is the main feature for an actor's success in pictures.

Since last Fall Mr. Coombs has been in the South, but he is now transferred to the New York company's headquarters as leading man of that company.

Mr. Coombs is a nephew of Jane Coombs, who is well remembered for her celebrated work in that historical production of *Bleak House*, while his father, Joseph Libby Coombs, was one of the judges of the Court of Appeals at Washington, D. C., up until his death a few years ago.

FRITZ THAYER PHEASANT.



JAMES O'NEILL.

THE GENIUS OF TECHNIQUE

FORBES-ROBERTSON in the July "Girls Realm."

Forbes-Robertson in the July "Girls Realm."

TO what do I attribute the mastery of histrionic technique? There is but one way to achieve success in acting, if one may parody the recipe of Demosthenes for successful oration—and that is by "acting, acting, acting."

My father, an art-critic, whose work is no doubt familiar to readers of your *Magazine of Art*, had ambitions for me as an artist; and, with that career in view, I entered the Royal Academy as a student in 1870. But the stage call was too insistent, and I studied elocution under the late Samuel Phelps, the famous Shakespearean producer of those palmy Sadler's Wells days.

Yes, it has fallen to my lot to play in the company of so renowned Shakespearean players as Charles Calvert, Genevieve Ward, Ellen Terry, and my late and ever-honored chief, Henry Irving, during my thirty-nine years of stage work. To my mind, nothing is better calculated to broaden an actor's style and increase his versatility than a sound course of Shakespeare. The splendid work done in the provinces by that high priest of drama, F. R. Benson, with his

Shakespearean repertoire company, and the subsequent success of some of his stalwarts, are to me strong evidence of the value of Shakespearean training.

What chances are there for a girl on the stage? Better than ever! Drama has improved all round. Within the past few years the most amazing advances and improvements have been made in connection with the stage. The general level of theatrical work is higher. There is a greater demand than ever for the well-educated girl. Though, please do not imagine I want to add to the ever-increasing number of stage aspirants. Still, I find, if a girl has the gift, no amount of advice to the contrary will dissuade her from her purpose. Genius will out!

Yes; elocution, of course, has its value in training, and there are several good dramatic schools in existence, but nothing can take the place of experience in acting. The old stock company had its disadvantages: it was a rough-and-tumble school; there was cramming of parts, and scrambled rehearsals, all of which did not make for finished acting, especially when one performed in the old haphazard fashion.

You say that Mrs. Siddons found she had to broaden her effects when she played tragic parts at Drury Lane. The theater was, I think, differently constructed then. (Drury Lane was reconstructed in 1908.) For my own part, I do not find it necessary. My own method is the same for the larger theaters as the smaller.

How does an audience affect the actor? It is essential for the actor to be in sympathy with his audience—that is the very life-blood of the part; and the quality of that sympathy differs not so much in degree as in quality—between, say, an academic, intellectual, or popular audience. It almost seems as though some magnetic current were passing from audience to actor—some indescribable psychic element which stimulates the actor in the artistic creation of his characters. The more keenly he responds to such a subtle influence the more acute is his sympathetic interpretation.

What are the two elements that make for successful acting? Passion and reflection. The danger is that in the whirlwind of passion the actor may be

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THE "CURTAIN-RAISER" vs. "THE FRONT PIECE"

By MASON DIXON

I WAS deeply interested in the editorial comment on the American short play by THE DRAMATIC MIRROR a few weeks since," remarked Wallis Clark, an English character actor of note and a producer of plays which have won distinction on the dramatic and vaudeville stage. "I have never understood the contumely with which the short play has been treated in America by the producer and playgoer alike. In London we call these short plays 'front-pieces,' because they are invariably used to inaugurate the evening performance. It bears the same relation to us that the 'curtain-raiser' does to you," he continued.



Aseda, N. Y.
WALLIS CLARK.

"The front-piece is deservedly popular in London because, first, it serves as a safety valve for the playgoer who may have been unavoidably detained, and who would otherwise arrive after the action of the play has begun. Then, again, it is because it tells in a few well-chosen words, as it were, a story as dramatic or humorous as the regular three-act play. There is generally very little difference in the taste of the English and American playgoer. The greatest difference lies in the manner in which the short play is received, whether as a curtain-raiser or as a component part of an evening's entertainment."

Mr. Clark recounted some of the notable short plays which he has produced. Many of these have been done in England, and not a few in the United States.

"Those that I have produced in the United States, however," he declares, "have been produced in the

vaudeville halls because of the evident prejudice of the managers and the playgoers. The dramatic houses have, in consequence, lost many patrons, forcing those who like such entertainment to the vaudeville houses to their evident enjoyment, and the undeniable advantage of the vaudeville producer and manager. It has given to vaudeville audiences the exclusive privilege of witnessing some of the most interesting dramatic offerings of the season. One need refer only to some of the recent notable recruits to the vaudeville stage from the ranks of the dramatic profession to be reminded of the artistic offerings that have been exhibited on the vaudeville stage. The reception accorded these short plays is indicative of their popularity, and if one or two such plays produced in an evening on a vaudeville bill, where it is alleged the atmosphere is less congenial than in a dramatic house, wins such evidence of approval, the theory that a full evening of such entertainment would not be as favorably received by a trained audience in entire harmony with the theme and manner of production, is open to serious question."

Mr. Clark recited the several attempts that have been made to popularize the short play as the vehicle for an evening's entertainment.

"Some of these efforts were not alone serious, but intelligent," he declared. "The fault, however, lay in the manner of their production. These plays were subject to the same general conditions as any other dramatic entertainment, and the producers were too emphatic in announcing that their appeal was to a special clientele. Plays that appeal to a restricted clientele do not succeed. They must be broad and universal. A series of short plays, or a full three-act play, is judged by the same standard, and that is of artistic and intellectual excellence, and if, when so judged, it meets all requirements it will be a success, and will fail in exact ratio to its failure to attain such standards. The short play does not receive the same serious consideration as the short story, and yet the short story to-day is the most popular form of literature. The O. Henrys of the United States and the W. W. Jacobsons of London have established their popularity beyond peradventure, and if the dramatic

authors would pay as much attention to the short play as they do to one of three acts, they would introduce a new and interesting element into the production field, which would be substantially profitable to themselves—because the royalty on a short play is relatively as great as that on a full play—and at the same time assist in the establishment of a new clientele.

"I believe the playgoer will receive the short play with the same degree of interest that he does the more pretentious, if the managers themselves would encourage this branch. There should be no necessity for the playwright to seek an outlet only through the vaudeville stage, notwithstanding by so doing he is conferring upon the vaudeville playgoer the enviable opportunity to see some of the little masterpieces of the stage. At the present time there are not less than fifty dramatic actors with short plays of undoubted merit. During the past year there were notable recruits from the dramatic ranks, and each new aspirant contributed an artistic offering in every way worthy the dramatic stage. The people who go to the vaudeville theater are the same who support the dramatic productions, and many go to the vaudeville theater solely for the opportunity afforded to witness excellent acting in these short plays. Having seen some of the alleged dramatic productions this season, I venture the suggestion that they would have stood a better chance to succeed had they been condensed to fifteen minutes instead of three hours, as they would have lessened the distress of the audience in just this proportion. After all a bad play can't be too short."

Mr. Clark has long been an advocate of the short play. The newly constituted department of dramatic instruction at the Wisconsin University recently incorporated an interview with Mr. Clark on short play construction in its preliminary announcement. He has appeared personally in more short plays than any actor of his own age now on the English-speaking stage, and his prediction is that the success of the Princess Theater, in New York, and the Fine Arts Theater, in Chicago, means that in seeking dramatic entertainment the short play is to fill the niche so long denied it.



BACK OF THE CURTAIN



LILLIAN RUSSELL, from a houseboat on the Thames, sends greeting to the stay-at-homes and the assurance that she is enjoying her delayed wedding journey, especially since the journey is being taken far from home, where servants cease from troubling.

It is a tribute to Miss Russell's famed amiability that she keeps most of her servants for a lifetime. Prior to her departure she made a change in her household staff for the first time in twelve years.

A maid of France, on being thrust gently but firmly from the Russell menage, asked a recommendation. This is Miss Russell's testimonial to the worth of the maid of France:

"The bearer of this note has been in my service three months. In that time she has endeavored to answer my third call, sometimes graciously, but more often with the reproach, 'Now what do you want?'"

"Yes, she can sew to the extent of mending a garment after it is donned. The time being short, the mending is so hasty that invariably it is a failure."

"Dress hair? Not at all. But she can comb a switch for an hour if the street scene from the windows is interesting."

"She will never withhold a touching complaint of loneliness if you are from home. The lure of the dance draws her into a mad vortex at any available place every night. If you require her grunting services before noon of any day it is wise to have another servant sufficiently forceful to assist her from her bed. She is strong with unprofitable advice. She speaks French, but her vocabulary would close the door of any refined Parisian home upon you. No matter what salary she agrees upon, when there looms a moment in which she seems almost valuable, she will demand a raise of wages."

"Such is the lady's maid—no, lady maid—whom I take pleasure in passing on to one who requires just that kind of a maid."

Joseph Santley will have the shortest vacation of any actor except George Evans, who works all year and rests between matinee and night. The young star will close in *When Dreams Come True* in Chi-



ROBERTA EDESON,
Waiting for Daddy.

cago Aug. 9, and take train at once for Boston, there to watch and re-rehearse for a week *Kiss Me Quick*, the production in which he and Philip Bartholomae are jointly interested, before beginning next season at the Globe.

Odd that Teresa Maxwell, at Asheville, S. C., and Mr. and Mrs. Holbrook Blinn, at their place at Croton-on-the-Hudson, N. Y., have chosen the same name for their homes. "Journey's End" appears at the head of Miss Maxwell's pale gray paper, and the same

legend adorns the robin's-egg blue stationery that comes to us from the Blinn farm.

"I'm going to Chautauque County to my old home," says Edith Sessions Tupper. "I want to sit on the west porch and eat bread and milk and watch the sun go down over the hills, as I did when a child."

Mrs. Aphie James, widow of the late Louis James, writes glowingly of Independence Day as it passed in Lucerne. "We met a lot of Americans yesterday on the promenade. Every one who wore a red, white and blue ribbon I bowed to. American flags were flying everywhere. American airs were played at the morning, afternoon and evening concerts. There were American emblems in the fireworks at night. The lake looked beautiful; all the little boats with lanterns looked as I have pictured Venice."

I recently remarked in these columns that though Schuyler Ladd was tolling in stock in the West, he need not fear any blurring of memory on our part, because his figure and lineaments as Daffodil in *The Yellow Jacket*, pleasantly implanted in our memories, are further deepened by the life-size portrait of him in that character that stands in an art dealer's window.

By mail comes this verified gratitude from Mr. Ladd, dated Minneapolis, July 18:

Ah! princess of letters! I don't know your name, But I send my best thanks to you just the same; For your neat little note in *The Mirror* I read, 'Bout our friend Daffodil. 'Twas quite nice what you said. And I will confess, when I came here to play, I felt I was buried so far from Broadway. I said: 'They'll forget where poor Daffodil went.' But one has remembered me. I am content."

Nineteen-year-old Ann Murdock is spending her week's respite from Summer stock in amassing cups, saucers and other implements of hospitality. For though playing twice a day she does not propose to lose the fine art of being a hostess through immersion
(Continued on page 9.)

On the Rialto

George M. Cohan's eldest daughter, age four and a half, is visiting her grandmother, Mrs. Mary Agnes Nolan, after whom the child was named, at Nantasket, Mass., this summer. Mr. and Mrs. George M. motored down there last week, and meeting his offspring as she was hurrying out of the house the morning after their arrival, inquired as to where she was going in such haste.

"I don't know," replied Mary Agnes.

"Well, then, when are you coming back?" asked the nation's favorite actor-author.

"I don't know that, neither," replied the child; "mama's managing me."

Our idea of being busy is the present situation of Montague Glass. His first son was born only a couple of weeks ago, and his first play, *Potash and Perlmutter*, is in rehearsal, with Hugh Ford directing. Mr. Glass is now trying to make a fair division of his time between the new mother, the new boy, and the new play. Whatever may come of the play, James Montague, the junior Glass, is guaranteed to be a first-class production with every indication of a long run.

It seems that there are two lawyers named Wise representing interests in the Opera House controversy of the Metropolitan vs. Oscar Hammerstein, one for the plaintiff and one for the opposition. Colonel Hammerstein was seated in his car in front of his Victoria Theater when a newspaper man called his attention to the fact.

"I see that the Metropolitan forces have a lawyer named Wise," he said.

"And so have I," said the Colonel. "But mine is Wiseer."

An example of the blessing motion pictures have been to actors is the case of Charles Kent. Ten years or so ago he was playing the King in the Palace of the King with Viola Allen. He brought the role a distinction born of a mastery of the technique of acting won through several decades of experience in the very best schools. His performance of the role still stands out in the memory. Then came a serious mishap, and Mr. Kent lost his voice. The stage had lost one of its few finished character actors. What was as sad, Mr. Kent had lost his source of income. But then came "the movies," and with them the old actor's salvation.

He is one of the regular company now employed by the Vitaphone Company who will be used in acting plays for the new Liebler-Vitaphone combine. Others who will appear are Maurice Costello and John Bunny, the idols of the moving picture "fans" of all localities; Sydney Drew, Courtenay Foote, who was leading man for George Arliss two seasons ago; Charles Kent, a fine old character actor associated with the old-time stars; L. Rogers Lytton, conspicuous in the support of *Bothers*, Mrs. Patrick Campbell and other stars; James Young, who was leading juvenile in Viola Allen's Shakespearean productions; Hugh Mack, Louise Beaudet, Edith Storey, Edith Halleran, Anna Stewart, Kate Price, Julia Swayne Gordon, Earle Williams, William Humphrey, Harry Northrup, Van Dyk Brook and about sixty others.

The coming starring season of that inimitable black-face comedian, Willis Sweatnam, under Henry W. Savage's management, in Uncle Zeb, carries with it a neat little story.

Mr. Sweatnam, though primarily an actor, is incidentally also a farmer, and enjoys the ownership of a fine piece of land in or about Rowlands, Pike County, Pa. To his intimates he has confessed that he is going to grow Rocky Ford melons in Pennsylvania, for which purpose he had himself properly supplied with the Colorado seed. With this ambition uppermost, Mr. Sweatnam has enthusiastically and with industry and devotion applied himself to the task.

One day recently Colonel Savage, having secured the play of Uncle Zeb, communicated with Mr. Sweatnam and asked him to come to New York to talk over the part he desired him to play—the title-role. Willis replied that he was just now engaged in propagating the luscious Rocky Ford melon, and that he did not intend that any theatrical engagements should tempt and turn him from this philanthropic purpose.

"But," replied Mr. Savage, "I want to see you and talk over with you the proposition to star you!"

Sweatnam gave one gasp, dropped the text-book on how to raise Rocky Ford melons, and scattering a package of precious seed, rushed to the telephone and called up New York.

"Give me Bryant 3473.—Hello, is this Colonel Savage's office? Yes! Well, connect me with the Colonel's private office.—Hello, Colonel! This is Sweatnam. I got your note. I'll do Uncle Zeb. I've been on the stage for forty-seven years, man and boy; have done all sorts of things, been featured in burnt cork, and in the drama and headliner in vaudeville, but this is the first time I've ever had the offer to star. Will I come to New York? You bet! On the very first train! Sure! So long! See you in the morning, Colonel. Thanks!"

OLD PLAY DAYS

No. XI.

I have tossed a coin on this article until it has come heads twice. So the story must be true.

The caption might be, How Billy Hayden Trained Tom Keene to Play Richard III. Every relic that clings to the bottom of a ship, remembers Billy Hayden. He passed his last days in a pretty little cottage on the ocean side of the Highlands of the Navasink, just around from Sandy Hook.

Hayden was a producer and manager. In no offensive way, he was a showman. Mr. Keene was an ambitious, conscientious actor. His shortcoming was hurry. He was not content "to labor and to wait." He wanted to reach the top round by the quickest route. That suited Hayden. He always wanted to win in one move.

When the conjunction of Keene and Hayden occurred is not in my pigeon-hole of cobwebs.

Mr. Keene had been playing Shakespearean parts before he knew Billy Hayden. His unquenchable desire was to do Richard III. as it had not been done before. He did not assume that the great actors who had gone before him in the character hadn't correct conceptions of the crafty luncheon. But he wanted to do the role different, not, however, so different as to make people think it was the creation of Bacon instead of Shakespeare.

Hayden was not so conscientious. He wanted a Richard III. so "fery and untamed" as to make the audiences roar and the press fulminate, regardless of author, or the conceptions of acknowledged actors of the character.

The big, hair-raising episode in the play is where Richard III. is in a frenzy over the conflict of Bosworth Field. Earnest as is the action called for in this incident, it comes dangerously near melodrama, even when it was acted by such as Edmund Kean and Junius Brutus Booth.

As it was done by Thomas Keene, under the direction of Mr. Hayden, it was—with due respect—simply "horse-play." It threw a cock-a-whoop into the gallery when the house below was silent. Mr. Keene's first appearance as Richard III. in New York was in 1884, if the record is correct. It was after this that Mr. Hayden became his manager, and, as it is recalled, Mr. Keene's appearance, according to Mr. Hayden's conception, was two years later, and the Hayden conception was tried out in Chicago.

Mr. Hayden had preceded his star and had billed Chicago as *Is Barnum's Greatest*.

One morning I had occasion to see Mr. Hayden on another matter. I found him in bed in his room in the old Tremont. When the business upon which I called was disposed of, Mr. Hayden's Keene attraction was discussed in a desultory way. I knew very little of the tragedians who had played the character. How much Mr. Hayden knew is not worth consideration here. There is a dim recollection of Mr. Hayden's talk about Keene. It was along this line:

"A king is human. When he gets mad he is like the ordinary individual, especially if he is in a fight, as Richard III. was. As I recall it, Richard had been unhorsed. He had been beaten. He may not have known it, but he was. Any man in his fix would rant and rave and bellow. Richard III. was only a man, albeit he was cunning. He had no sense of dignity when he was in a rage."

"I have Mr. Keene act in this scene as you and I would act. My idea is that Richard III. at this stage of the game, got right down in the dirt and wiped it up with his sword. It may not seem much like a king, as we understand a crowned head, to do this sort of thing. But kings were different. In Richard's day, and that's what I have tried to have Mr. Keene remember. He doesn't agree with me quite, but he has consented to do it. It will throw a tremor all over the house—the way he plays Richard III. And in other strong scenes he will be so cunning and dastardly that the house will want to mob him. That is acting—it is natural. It may not suit the student of high Shakespearean art, but stage business in this age is run on the same principle as every other business—to make money."

Mr. Hayden adjured me not to miss seeing Mr. Keene.

I didn't miss it. To my untutored mind it was worth while. But when I read the Shakespearean critics the next morning on Mr. Keene's Richard III., I doubted my judgment. One of the critics ended his attack with a sentence I never forgot:

"Mr. Keene should sharpen his sword before the play begins. Trying to put an edge on the weapon by using the stage floor as a whetstone is unbecoming a king—even such an one as Richard III."

Maybe this wasn't high criticism. Mr. Hayden said it wasn't. When he read it he exclaimed, "That critic is an ass."

Nevertheless, notwithstanding, etc., the farther West Mr. Hayden played Mr. Keene as Richard III., the more money he made.

He couldn't do it now.

FRANK H. BROOKS.

BERNHARDT'S LAUREL WREATH

The gold laurel wreath, a model of which was presented to Sarah Bernhardt by her American colleagues during her engagement at the Palace Theater here, is on exhibition in the window of a Fifth Avenue store this week. It will be forwarded to Madame Bernhardt at her home on the coast of France later in the month.

The PUBLICITY MEN

Newspaper men and others who appreciate press matter of a high standard will be glad to hear that Lee Kugel is back in the game actively. He has agreed to take charge of publicity for all the enterprises which Joseph P. Bickerton will foster, and since Adele, the first of these, comes next month, his work begins at once.

In the period of uncertainty that followed the death of Henry B. Harris, Mr. Kugel remained as general press representative for the plays put out by the Harris estate, by James Forbes, and by Harris and Selwyn. Since Spring he has been chiefly occupied in managing the vaudeville engagements of Madame —, the grand opera singer; her sister, Marie McFarland, and now Edna Showalter. He will continue as their manager, and retain his offices in the Hudson Theater.

Bailey Avery, press representative for Joseph M. Galtes, has been building up this summer at the Rockefeller Institute. He will be back at work probably about Aug. 1.

Just to be sure that he has enough of an income to tide him over the summer each year, Campbell Casad, of the Werba and Luescher forces, has written another play, *Elliott Foreman*, for part of the season Casad's confere, is now on Broadway, discussing the ethics of the profession.

One of the recent space getters was Billy Sill's transporting of the entire All Aboard company on to two battleships anchored in the Hudson. There had been a special performance on a Sunday night for the fans that sail the water, and in return an invitation came to the girls and others to visit the ships. W. R. Sill was stage-manager of the proceedings, and he made everybody happy, including the newspaper men. Result, good stories in the paper the next morning. A picture taken on that occasion will appear in a coming issue of *The Mirror*.

Something good may come out of Long Island, after all. For example, there is the news that W. W. Aulick, general press representative of the Liebler Company, is recovering gradually at his home in Flushing from the attack of paralysis which he suffered in May.

During the enforced absence of Mr. Aulick, Theodore Liebler, Jr., directs the stream of publicity which flows out into irrigation channels of the press. His excess energy is consumed in thrilling games of bridge every night and morning between the office and the family summer home at Riverside. Proceeds go to charitable enterprises with which Mr. Liebler's name has always been prominently identified.

Up at Riverside, just for the fun of the thing, he is arranging for a notable production of *Ten Nights in the Barroom*, to be given at the famous Yacht Club. He acts as adviser to the all-male cast of twelve who absorb atmosphere each Saturday evening at the club's refreshment counter, and between whiles of rewriting the play he is also producer, manager, and stage-director. In other words, Mr. Liebler is one of those restless geniuses who doesn't know how to take a vacation.

Will Goldfarb, who has been connected with Werba and Luescher's press department for some time, is soon to become a manager. Will N. Marble has selected him to manage the tour of Lucille Pariah in *Little Miss Fix-It*, opening in Long Branch on July 28.

One of the means used in advertising *When Dreams Come True* is a post card with a disc record of the "Dream Song" made on the reverse side. We haven't hauled out the talking machine from under the dust to try it yet, but the record looks good.

Will Antisell is to be advance man for *Romance*, when the Sheldon play goes on tour, returning to his old management. He was at one time dramatic critic of a Philadelphia paper, and last year was manager of the Davis Stock company.

MAXINE ELLIOTT RETURNS

Will Play in London Production of "Joseph and His Brethren"

Maxine Elliott has signed a contract with Sir Herbert Beerbohm Tree to play *Euleika*, Potiphar's wife, when Joseph and His Brethren is produced in London. A cable dispatch says that she is glad to be back on the stage, particularly in this role, the one originated in America by Pauline Frederick.

When the Liebler company produced the *Louis N. Parker* play, there was talk about securing Maxine Elliott for the part. Mr. Parker and George C. Tyler agreed on Miss Frederick, and they have had no reason to regret their choice.

Mrs. Henry B. Harris is spending her vacation in the lakes of northern New York. Max Hirschfeld has been engaged as musical director for *The Coquette*.

GOSSIP

Joe Wood and his family are at Pleasure Bay, N. J., for the summer.

Daniel V. Arthur and Marie Cahill are spending the summer at West End, N. J.

Belle Gold is within the confines of Leonardo, N. J., as are Jules Hurlig and his wife, formerly Minnie Lee.

Mr. and Mrs. Robert Stodart will spend their vacation at Lockport, Nova Scotia, where they will remain until Sept. 15.

Mr. and Mrs. Fred C. House (Helen Young) have just returned to New York from a Spring and Summer engagement in stock.

The Gentleman from No. 19, a farce which was tried out in Boston this Spring, will be presented at the Maxine Elliott Theater on Aug. 1.

Maudie Turner Gordon writes *Ten Minutes from the Hotel York* that she has not been engaged for *The Fight*, as stated, but is still at liberty.

Alice Dovey has been engaged for the part of Clemencia in *The Merry Martyr*. Rehearsals began at the New Amsterdam Theater Monday morning.

Mai Wells is working for the Powers Picture Company in Los Angeles, Cal. She played the Witch in *Beauty and the Beast* and the Sleeping Beauty.

Rehearsals for *The Doll Girl* have begun. The first performance will be at the Apollo Theater, Atlantic City, Aug. 18, with Richard Carle and Hattie Williams starring.

Edward J. Ader, the Chicago theatrical lawyer, was called to New York City on business, where he can be reached for the next week or two at the Knickerbocker Hotel.

Mr. and Mrs. Seymour Stratton (Alice Knowland) celebrated the tenth anniversary of their wedding last week by giving a house party at their home in Fort Lee, N. J.

Robert B. Mantell has renovated his house, Brucewood, at Atlantic Highlands, and added several horses to his already large stock. Frits Lieber is building a bungalow across the way.

Margaret L. Crawford, a stock actress, was divorced in the Chicago Circuit Court from her husband, William C. Crawford, the advance agent and manager. Edward J. Ader, of Chicago, represented Mrs. Crawford.

Marion Sherwood, who was featured in *The Thief* for two seasons, will star next season in *The Spendthrift*, under the management of C. S. Primrose. Miss Sherwood left for Chicago last week to begin rehearsals and will open on Aug. 10.

The musical play by Glen MacDonough and Hugo Reisenfeld, based on Leo Birnbaum's comedy, *Narratians* (*The Devil's Dance*), will be known in this country as *The Merry Martyr*. The scenes are laid in Spain. One of the principal characters will be played by Macllyn Arbuckle.

Lewis Medbury and family are summering at Great Diamond Island, Me. They entertained a jolly house party week of July 14, among whom were Henry Dugan and wife (Anna Bates), Mrs. McCall, James B. Moore (of Cohan and Harris forces), and Miss McClintock and niece Betty.

The Ham Tree, which is to be revived with McIntyre and Heath in their familiar characters, will begin its tour at the Shubert Theater, Boston, Sept. 15. John Cort will also produce *The Menace*, a new comedy by Anne Crawford Flexner, who wrote the stage version of Mrs. Wiggs of the Cabbage Patch.

Bertha Mann, leading woman of the Prospect Theater Stock, in the Bronx, has been engaged by Frederic McKay to appear in support of *Blanche Ring* in Anne Caldwell's comedy, *When Claudia Smiles*. Jack Standing, of the Summer stock at Long Beach, will also be a member of Miss Ring's new company.

Klaw and Erlanger have signed contracts whereby they secure the exclusive rights for a period of three years to operas by Emmerich Kalman. Mr. Kalman, who is a resident of Budapest, has come very rapidly to the front among the European composers in the last few years. His more notable works are the scores of *The Gay Hussars*, *The Gypsy Chief*, and *The Little King*.

During the past month Anthony J. Drexel, who is at present the guest of the Grand Duke Cyril in Russia, has been an assiduous pupil, learning the turkey trot from Jack Clifford, who will appear with Evelyn Thaw in this country in the near future. Clifford has become a great favorite with London society folk, who are paying him \$60 an hour for teaching them American dances.

Arthur Farwell, composer of "Dawn" and "The Navajo War Dance," and supervisor of municipal music in New York, has written the music for the *Darien*, Conn., pageant, which will occur on Aug. 29 and 30 and Sept. 1. Mr. Farwell composed a large part of the incidental music for Joseph and His Brethren, and arranged the remainder.

Al Trahern is spending his first Summer vacation in many years at his former home in Kansas City. At the opening of the new Federal League Park, which was the occasion of the initial ball game played by Kansas City's new ball club, Mr. Trahern had the honor of being the guest of Mayor Jost and General Lechman and rode at the head of the big automobile parade to the park and witnessed the game from the Mayor's box.

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BICKERTON IS PRODUCING

Manager of Rainey Pictures is Now in Legitimate Field

Joseph P. Bickerton, Jr., who has been the general manager for the Jungle Film Company, which reaped a harvest from the Paul J. Rainey African Hunt Pictures, will make his debut as a regular producer when Adele is given on Aug. 28. This is a new musical comedy by Jean Briqueat and Paul Herve, author and composer of *Alma*.

The location will probably be the Longacre Theater, for arrangements had been made some time ago to play it there, before the opening date of *The Silver Wedding* was announced for Aug. 11. Until the matter is straightened out, the announcements will stand in that way, with the understanding that *The Silver Wedding* has a run. Adele will probably go elsewhere, or *The Silver Wedding* and its youthful star, Thomas A. Wise, will move.

Adele will be produced, according to the programme, by the New Era Producing Company. Mr. Bickerton is the managing director of that concern. In October he will produce *The Love Lease*, a comedy by Anna Steese Richardson and Edmund Brees. This is the same play that was tried out a year ago under the name of *The Incompatibles*, by the Union Hill Stock company when Mr. Brees and Gertrude Dallas played the leading roles. It was given for a week on the road last Spring.

Mr. Bickerton will also present in January *The Rule of Three*, a comedy by Guy Bolton. He will send out six companies of the Rainey pictures and four companies of the North of Fifty-three pictures, recently given at the Lyceum Theater.

Adolph Philipp and Edward Paulton have made the adaptation of Adele. In the large cast will be Georgia Caine, Edith Bradford, Dallas Welford, Hal Forde, Jack Henderson, William Danforth, and Harry C. Bradley.

FRAZEE PRODUCTIONS

The Silver Wedding, Edward Locke's comedy, will reopen the Longacre Theater on August 11, with Thomas Wise in the principal role, and a cast including Alice Gale, Florence Malone, Edna Temple, Violet Moore, Lillian Ross, Frank McCormack, Giuliano Socola and Louis Esposito. The action of the play occurs in Lauterbach, a German community in Western Pennsylvania, and Mr. Wise plays the part of a saddle maker.

Anne Swinburne will have the principal

role in *The Coquette*, by Harry B. Smith and Victor Herbert, which is to have its premiere under H. H. Frazee's management, at the Nixon Theater, Pittsburgh, Sept. 15. Mr. Frazee will also produce *Iole*, made into a libretto by Robert W. Chambers and Ben Real. William Frederick Peters is to supply the principal part. Four companies will be on tour in Fine Feathers next season. The star-cast company will begin its second year Sept. 1 in the new Bronx Theater. Among the new players are William Macaulay, Brandon Evans, Richard E. Webster, Mrs. E. E. French, Elizabeth Irving and Edna Bothner for the Eastern company; J. J. Ivan, Graydon Fox, W. H. Prendergast, Ethel Strickland, Sue Stillman, Mabel Strickland, David J. Marlowe, and May Greville for the Western company; Willie Reed, J. H. Granby, Virginia Hall, Helen Hilton, Mercedes Clarke and Grace Bryan for the Southern company.

Mr. Frazee has also contracted to produce *The Healer*, by Edna C. Greville; a drama by Frances Whitehouse, and a drama by Catharine Chisholm Cushing, author of *Widow by Proxy*.

NEW PLAYS FOR WOMEN STARS

The American Play Company is now planning to give new plays to some of the stars and leading women who have been or will be identified with the melodrama. Within the Law, Helen Ware, says the pronouncement, will be given a new play, to be put on in conjunction with the Authors' Producing Company, of which Charles Klein is a factor. Margaret Illington, who is to head the Western company of Within the Law, will be starred in a new drama. Jane Cowl is to appear shortly before Christmas in a new play by Margaret Mayo dealing with international marriage. Also the company promises a play, *Under Cover*, dealing with smuggling, and *Fair Play*, a baseball comedy, by Christy Mathewson and Rida Johnson Young.

AMERICAN PLAYERS IN DUBLIN CASTLE

The Hull House Players of Chicago, now passing their holidays in Europe, were the invited guests of Lord and Lady Aberdeen, in Dublin Castle. They performed one of their plays in St. Patrick's Hall before the Lord Lieutenant of Ireland and his Lady in the presence of a large and fashionable audience, which heartily applauded their performance.

NEW BROADWAY THEATER

The new theater soon to be erected on the west side of Broadway, between 147th and 148th Street, this city, has been leased to Leon S. Allmayer and M. and L. Hess for a term of twenty-one years. The tenants are the Bunny Amusement Company, Inc., and the aggregate rental to be paid for the theater is about \$225,000. Plans for the building have just been filed and the construction has already been started. The architect is G. P. Pelham. The theater, which is 80 feet wide, will have a very large seating capacity and have every modern improvement, and the architecture will be of a very unusual character. It is expected that it will be ready for occupancy about the end of this year.

MAETERLINCK AL FRESCO

Miss Maria Leonard produced Maeterlinck's play, *Aglaave and Selsette*, in her charming outdoor Greek playhouse in the woods at Mount Kisco, Westchester County, N. Y., recently. Two hundred delighted auditors were present from New York and the social colony of Westchester County.

The cast was as follows:

Melander Walter Hampden
Aglaave Mabel Morris
Selsette Maria Leonard
Mellgrane Caroline Newcombe
Yasaline Margaret Gorham

The drama was given in twelve scenes without intermission. Mr. Hampden, who nine years ago appeared in *Grenville Barker's* London production as Melander, gave a sincere and scholarly performance, and the other roles were admirably interpreted. To Arthur Row, who was with Otis Skinner last season, is due the idea of giving the Maeterlinck drama its first American performance.

The Brookside Theater is the only Greek theater in the East. It is now in its third season and is under the entire direction and ownership of Miss Leonard. Ruth St. Denis appeared there recently. An Autumn performance will be given on Sept. 1.

OUTING OF STAGE KIDDIES

A hundred stage children were entertained on Thursday at Palisades Park by courtesy of Nicholas Schenck, the manager. The outing was under the auspices of the Stage Children's Christmas Festival Fund. About the same number of orphans were there from a home in Jersey City, and the parties were combined for a tour of the park.

H. G. FISKE IN CAMP

Harrison Grey Fiske has gone for a "week in the wilds" at Big Moose, where he will join Mrs. Fiske at the camp she established some weeks ago. Mr. Fiske will return on the 28th, leaving the biggest fish in Big Moose. On the day following his return he will take up rehearsals of the new Molnar comedy which is to be one of the first guns of the Fall campaign, opening at the Lyceum Aug. 28.

MISS FREDERICK DECLINES

When Her Husband Fails, She Receives Big Offer for Vaudeville

Publicity has once more fallen to the lot of Pauline Frederick, leading woman of Joseph and His Brothers, whom Harrison Fisher chose for his ideal of beauty. The surest sign of that is in an offer made to her by a representative of the United Booking Offices last week to appear at Hammerstein's and Proctor's Fifth Avenue Theater at any salary she might name. Miss Frederick declined, and went up into the country.

She was in the city for a few days only, after a rest in Canada during her long season in the Biblical play. By coincidence—unfortunate for Miss Frederick, since she dislikes publicity—just at that time, Frank M. Andrews, her husband, from whom she separated last Winter because of failure to support her, filed a voluntary petition in bankruptcy in the United States District Court. He filed his petition on behalf of the architectural firm of the Frank M. Andrews Company, of which he is sole owner. This brought a storm of reporters to Miss Frederick's apartments, and the vaudeville offer.

Mr. Andrews and Miss Frederick were married in 1909. She left the stage when she was appearing in *The Fourth Estate*, and traveled with him, but last Fall she returned to the stage to appear with Madame Simone in *The Paper Chase*. After that she was chosen by George C. Tyler for the leading woman's part in *Joseph and His Brothers*.

Mr. Andrews is one of the best-known architects in New York. Among other well-known buildings, he designed the plans for the McAlpin Hotel and for the new, immense structure of the Equitable Assurance Society. He says that the building syndicate of the latter owns his company \$659,000 which he includes in the assets at \$500,000. The liabilities are set forth as \$500,000.

In a recent breach of promise suit brought by Ruth L. Trufant, a chorus girl, against Henry C. Williams, formerly proprietor of the York Hotel, she declared that Mr. Andrews, several years ago gave her \$2,500 to go to Europe to study.

KLAW AND ERLANGER PLAYS

Klaw and Erlanger will present Bert Williams in an extravaganza on *Robinson Crusoe* with the comedian as Friday. The book will be written by Glen MacDonough. A dramatization of Harold Bell Wright's novel, *The Winning of Barbara Worth*, by Edwin Milton Royle, is another interesting production to be made by the firm. Silk, by Frank Mandel and Helen Kraft, authors of *Our Wives*, and the musical comedy, *The Merry Martyr*, will be produced about Sept. 1 out of town.

In the Little Cafe, by C. S. McEllan and Ivan Caryll, Hazel Dawn and John H. Young, will head the cast. Elsie Ferguson, as announced, will be seen in William J. Hurlbut's comedy, *A Strange Woman*. A new drama by A. M. Thomas, called *Marie Claire*, based upon Pierre Fondar's *Montmartre*, a Parisian production, will be given.

Other productions to come are: *The Envious Butterfly*, by Lindau and Graenichstaeden, in which the principal characters are modern Chinese; *The Ideal Wife*, Frans Lehar's latest; *The Circassian Beauty*, by Willner and Steffan; *Amasis*, an Egyptian musical play, in which an English company, by arrangement with Michael Faraday, will be seen.

Among the firm's road attractions, holding over from last season, are: *Oh! Oh! Delphine*, which begins its season in September; *Robert Williams in the Argyle Case*; *Henry Miller in The Rainbow*; *The Count of Luxembourg*; *Charlotte Walker in The Trail of the Lonesome Pine*, going to the Pacific Coast; *Otis Skinner*, recently recovered from his illness, in *Kismet*; and *Ben-Hur*, in its fifteenth annual tour.

The six New York theaters of Messrs. Klaw and Erlanger will begin the season early.

AUDREY MAPLE AS ADELE

Audrey Maple has been engaged by Joseph P. Bickerton, Jr., to play the title-role in Adele, the musical comedy which he will present at the Longacre Theater on Aug. 28. Arthur Wells has been engaged as the musical director. Rehearsals are now in progress at the Park Theater under the direction of Ben Teal.

TWO PLAYS FOR GRACE GEORGE

Two new plays, one by B. MacDonald Hastings and the other by Avery Hopwood, have been secured by William A. Brady as vehicles for his wife, Grace George, next season. She will appear early in September in Mr. Hopwood's comedy, holding Any Woman Would, by Mr. Hastings, in reserve.

On his return from abroad, Manager Brady announced that his first New York production would be *The Family Cupboard*, by Owen Davis. This will be followed by *Believe Me, Xantippe*, with John Barrymore and Mary Young, to be produced in association with the Shuberts and John Craig, of Boston. The Co-Respondent, by Rita Weiman and Alice Leal Pollok; *Come Home, Smith*, by James Montgomery, and *The Lone Star Girl* are scheduled for early presentations. Robert Mantell will be featured in a revival of Shakespeare's *King John*.

Mr. Brady arranged for production in

England of *Little Women* and *Over Night*; engaged two complete companies for *The Whip*; *Oh, I Say*, a farce just presented in London, will be seen here. *The Hindle Wakes* Players will come over in November. For the Princess Theater Mr. Brady arranged with the Grand Guignol and Theatre Michel, Paris, for all their "thrillers." He said that he had other plays by George Broadhurst, Jules Eckert Goodman, George Jean Nathan, Frank Craven, Lawrence Myre, and Thompson Buchanan.

LUNA PARK LOSES THOMPSON

Goes to San Francisco to Plan Big Amusement Park for Exposition

Frederic Thompson, who has left Coney Island's Luna Park, of which he was the inspiration and mainspring, was given a complimentary dinner prior to his departure for San Francisco. He is to draw up plans there for a big amusement park for the coming Panama Exposition.

James Nelson, president of the Luna Amusement Company, declared in a speech during the occasion that "but for the masterly genius and untiring energy of our guest of honor, Coney Island would never have risen to the high place it now occupies in the amusement world."

NAZIMOVA AROUND THE WORLD

With a repertoire of eight plays, Madame Alla Nazimova will make a trip around the world next season. She returned to New York Saturday, had a conference with Charles Frohman, and sailed for London a few days later. Her company will be organized in London, and the first performance will be at Sydney, Australia, with Melbourne as the next stopping place. After that will come China and Japan, although no bookings have been made in these countries, South Africa, and then Europe, with engagements in England, Germany, France, and Italy. It is probable that the English language will be used throughout. The repertoire will consist of these plays and *Sir James M. Barrie's Half-Hour*. Collapsible scenery will be carried.

AUCTION OF ACTORS' SOCIETY

In forty-nine sets, the belongings of the Actors' Society were sold under the hammer of Auctioneer Brady recently, bringing the total of \$231.50. The sale was held in an upstairs room at the corner of Thirty-fourth Street and Eighth Avenue, and about sixty attended. The 4,000 books, which consisted largely of old novels, went for the total of \$51, and the various office furnishings brought the usual auction prices. The society bought back for \$3 a desk.

COBURN PLAYERS NEXT WEEK

The Coburn Players will begin their annual season of open air performances Monday evening on the campus of Columbia University at 119th Street and Broadway. The repertoire follows: Monday evening, *Faming of the Shrew*; Tuesday evening, *Home and Juliet*; Wednesday evening, *The Canterbury Pilgrims*, by Percy MacKaye; Thursday evening, *Iphigenia in Tauris*, translation by Gilbert Murray; Friday evening, *Henry V.*; Saturday afternoon, *Comedy of Errors*; Saturday evening, *Othello*.

STANLEY'S SON DIES

Jack Stanley, an actor, died at a lodging house in Sault Ste. Marie, Mich., of tuberculosis, with the whispered revelation: "I am the son of Henry M. Stanley, the famous explorer. Tell mother."

His widow was formerly Mrs. Violet Lancaster, of Detroit. The illness that finally caused Mr. Stanley's death was contracted in India. He was a graduate of Cambridge and Heidelberg universities.

LE GUERE HAS HIS SAY

The incident two weeks ago in the Chestnut Street Theater, when George Le Guere, a member of the Orpheum Players, walked off the stage, seems to have been forgotten in Philadelphia and elsewhere, except by Mr. Le Guere himself. He desires to amend *The Mirror's* news account.

His letter follows:

Editor of THE MIRROR:
DEAR SIR.—Will you please correct a misstatement in your issue of this week? I was not dismissed from the Orpheum Players for insubordination to Miss Dallas, but for walking off the stage in the middle of the act. There were no words between Miss Dallas and myself, as I never spoke to her, so could not have been insubordinate. Miss Dallas corrected me on the spot. After trying to go on for several minutes, I merely said, "Finish it yourself," and walked off. There was only a second's wait, and the leading man came on and finished the act. I went on and finished the play. I was not rude to Miss Dallas, nor did she prevent me, nor corrected me. I am very sorry the incident has gained such publicity. My connection with the Orpheum Players was very pleasant, except for the unfortunate affair, and I left a crowd of sympathizing friends in Philadelphia. Sincerely,
Georges Le Guere.

PAVLOVA IN PORCELAIN

Anna Pavlova, the Russian dancer, will be perpetuated in porcelain by order of Carr Nicholas, who has commissioned the Russian sculptor, Seraphin Soudbrine. The latter is now in London for that purpose, planning to model the famous dancer in several poses.

The reproductions will be made in the private porcelain factory of the czar.

ESTABLISHED JANUARY 4, 1879



THE NEW YORK

DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK

Telephone—Bryant 8340-8361. Registered Cable Address—"Dramirror"

Chicago Advertising Representatives: Rhodes and Linsinger, 717 Harris Trust Building

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

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SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.00; Canadian, \$3.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

LABELED GOODS

It is remarkable how many people are influenced by a label. A thing must have a label or they are sceptical of its merits.

Now a thing is either good or bad, whether it have a label or not. Of course, the label of a standard firm is a guarantee of excellence. It saves us from doing any thinking of our own. Somebody Else has done the thinking for us, and has said: "If you see the label of this firm on the goods, you may be sure they're all right." This satisfies the purchaser, because it saves wear and tear of his thinking faculties. The goods next to the labeled brand may be better, but most of us do not find it out until Somebody Else has once more put on his thinking cap and done some thinking for us.

The truth is, the great majority of us are such moral cowards that we dare not reach a conclusion of our own. We have no confidence in our judgment, and are content to "let well enough alone." It frightens us to think for ourselves. It is so much more conducive to one's peace of mind to judge by label.

The difference between the man or woman who judges by label and the one who depends on his own judgment, is the difference between a sloth and a progressive.

The distinction is marked no less in the professions than in private life. There are managers in the theatrical world who judge by label. They have no confidence in players who have not achieved some notable success. They have less in a writer who has never been labeled—by Someone Else. There are actors who judge parts by labels, and there are writers who can only see the favorable side of a subject on which Somebody Else has affixed the label of success.

A playwright makes a success of a play dealing with an unusual subject, and a horde of imitators follow in his wake. A manager who does his own thinking has discovered this playwright, and at once a half dozen managers who buy by label discover the writer to be a genius and buy his ware as fast as he can produce.

Of course, invention and discovery imply genius, and this genius is lacking in most of us, because we are too indolent to think for ourselves, and it is so much more easy to judge by label.

Somebody Else is doing our thinking for us all the time, and if this Somebody Else should go on a strike, most of us would be raising potatoes for a living.

PLAYERS ORGANIZE

THE Actors' Equity Association has come out with an official statement regarding its plans and purposes, which was printed in full on page 19 of last week's MIRROR.

The players have not only displayed commendable modesty in choosing a name for their association, but they have taken a conservative attitude in their enunciation of principles.

They have made it clear that they do not stand for aggressive tactics and militant unionism. Their platform contains nothing which is not already a part of the policy of several reputable managers in their dealings with players.

What the Equity Association strives for is to establish a standard agreement in relation to questions which, far from having a revolutionary tendency, have long been conceded as a matter of right and justice by managers who have a just regard for the principles of fair play in business.

It aims, among other things, to be an Advisory Board, to which any just grievances or injustices, coming either from actor or manager, may be referred with the certainty of respectful consideration, and determined but unbiased attention.

Injustices are of recurring frequency, and increasing rather than diminishing, chiefly because there has been no proper organization among the players which would protect all alike against such injustices.

The self-respecting actor or actress has had to grin and bear things that would have been considered intolerable in any other profession. If now they proclaim a set of principles that will contribute to remedy these offenses against their very sense of self-respect, they are eminently justified. The interest which such men as Mr. HENRY MILLER, Mr. BRUCE McRAE, Mr. FRANCIS WILSON, Mr. HOWARD KYLE, Mr. GEORGE ARLISS, Mr. HOLBROOK BLINN, Mr. EDWIN ARDEN, and others are taking in the association is a strong augury that the players have determined to make something more than an ephemeral affair of their cause.

There is much truth in a statement of LEO A. KIRSCHNER, of Toledo, vice-president of the Ohio branch of the American Federation of Catholic Societies, which condemns theaters, motion pictures, dance halls, and other iniquities indiscriminately. Mr. KIRSCHNER said: "I am opposed to the theater simply because it is 'a good thing to take a shot at.'"

Most people haven't the candor to voice their prejudices so plainly.

SPARKS

Following the annual general meeting of the British Academy, recently, the Fellows assembled to hear the annual Shakespeare Lecture, which this year was delivered by Professor Alois Brandl, of Berlin University, president of the German Shakespeare Society, on the subject of "Shakespeare and Germany." There was a large and distinguished audience.

Professor Brandl, in his address, spoke of the hold that Shakespeare had obtained over the stage, politics, culture and everyday life of Germany. The English poet was not regarded by the German people as a foreigner. On the contrary, he had been so completely transplanted in German soil as almost to have become a product of home growth. It was Lessing who first succeeded in calling the attention of the Germans to this great natural genius. Lessing himself borrowed Shakespeare's blank verse. The drama of Goethe and Schiller, though they were never slavish imitators, was a seed from the plant of Shakespeare. The theater is still the stronghold of the Shakespeare cult in Germany. There were some 180 companies in existence, and they maintained in their repertory about twenty-five plays of Shakespeare. On the average, throughout the Fatherland, three or four plays of Shakespeare were performed every evening. In Berlin, the theatrical capital, it happened sometimes that on five or six successive evenings as many different plays of his were to be seen. Whenever the modern production failed for a time, Shakespeare was sure to save the financial situation.

Professor Brandl went on to show how deeply Shakespeare's phraseology had sunk into the common speech of Germans. Bismarck had a profound knowledge of the poet, who was also much studied in the universities. But there were two Shakespeares. Most Germans knew him in modern translation, and moreover the national manners and customs had not changed so much since his day as they had in England. The German Shakespeare thus to many Englishmen appeared nationalized almost into a foreign poet. Nevertheless, the Shakespearean spirit was active in both countries, and the lecturer suggested a world's tribute to the poet's genius in the capital of his country on the 300th anniversary of his death—April 23, 1916.

"CHAMPION OF THE ACTOR."

Editor "Dramatic Mirror,"

Sir.—I have been instructed by the Council of this Association to convey to you their appreciation of your courtesy in having "The Dramatic Mirror" sent to this office every week, especially as, apart from its being a standard news medium for the theatrical profession, we recognize it as the champion of the actor and his interests.

With every good wish for your continued success.

Yours very truly,

BRUCE McRAE.

Actors' Equity Association, Secretary
Room 405, Longacre Building, July 11th.

NOT HEROIC ENOUGH

Editor DRAMATIC MIRROR:

Sir.—I would greatly appreciate a correction of a few articles in your last issue, which stated that I collapsed during a performance in Rochester. A heat prostration is often given as an excuse for more serious downfalls than the tropical atmosphere, and, never having yet failed to finish a performance, I do not enjoy such advertising.

The entire show was given, and, to my knowledge, there was positively no interruption that would cause such a report. It probably originated around the box office of the theater. Now, if they had arranged to have had me injured while making some heroic rescue, fine and dandy. I don't mind appearing as a "hero" for the press agent; but I do kick at being a "goat." Thanking you in advance, I am

Yours truly,

ROBERT BRINTON.

4535 CHRISTIANA AVE.

CHICAGO, ILL., 7-11-13.

John Glendinning opened an engagement June 30 at the Elephant and Castle Theater, London, in *The Rosary*, by Edward E. Rose, playing the leading part.

EDITOR'S LETTER BOX

BRANKLEY.—The original cast of Tom Brown of Harvard as played at the Princess, New York, Feb. 26, 1906, was as follows: Tom Brown, Henry Woodruff; Gerald Thorne, Albert Perry; Wilton Ames, Walter Thomas; Claxton Madden, Howard Hetsbrook; John Cartright, Douglas J. Wood; "Tubby" Anderson, Arthur Shaw; "Happy" Thurston, William Rosell; Walter Barnard, Joseph H. Graybill; Warren Pierce, G. Haven Peabody; Thompson Coyne, Mason Terry; "Bud" Hall, Robert Stowe Gill; Victor Colton, Theodore Friebus; George Selwyn, James Keating; James Van Hensselaar, William Resman Andrews; Welby Hodges, Homer Bassford; Arthur Blake, Barry Mantle; Austin Latchow, George Gerald; Schneider, Fred Thorne; Codington, Daniel Pennell; Elia, Richard Ridgely; Old Clothes Man, Louis La Boy; Doorkeeper, Howard Huselton; Mrs. Ames, Kate Lester; Evelyn Ames, Laura Hope Crews; Marian Thorne, Catherine Colborn; Edith Sinclair, Ethel Martin; John the Orangeman, by himself. We are unable to give you the present whereabouts of William Rosell.

G. C. BENEDICT.—Space will not permit publication of the names of all theatrical magazines now published. There are over ninety in New York alone. The *Theater Magazine* and the *Green Book* are well-known periodicals of the kind, while many publications of general nature have valuable stage departments. The Burgomaster, musical comedy in a prologue and two acts, book by Frank Pixley, music by Gustav Luders, was produced for the first time in New York Dec. 31, 1900. The cast was as follows: Peter Stuyvesant, Henry E. Dixey; Doodle Von Kull, Knox Wilson; E. Booth Talkington, Raymond Hitchcock; Harlem Solder, William Riley Hatch; Officer Clancy, George E. Romaine; Foreman of Street Gang, E. M. Lewis; Captain Spruyten, Joseph S. Welch; Blue Feather, Beaumont Balston; Terrence Rafferty, James T. Kelly; William Haagen, George Town; Jan de Peyster, Harry Andrews; Marmaduke, Harry Murdoch; Phoebe Kummagin, Ada Deaves; Willie Van Astorblit, Zelina Rawlston; Ruth, Ruth White; Mrs. Splurger, Jeanne Caslie; Katrina Vanderbeck, Sallie Randall; Daisy, Josephine Newman.

HAROLD MOORE.—Books on playwriting, to be had through any bookseller, are William Archer's "Playmaking"; Elizabeth R. Hunt's "Play of To-day"; Freytag's "Technique of the Drama"; Price's "Technique of the Drama," and the same author's "Analysis of Play Construction."

CONINGS ANDERSON.—For a short time last season Mary Shaw played *The Seventh Chord*, the piece being withdrawn. Lella Shaw will appear next season in *One Woman's Life*.

H. G. HUNNEWELL.—Wilson Melrose replaced Robert Dempster as leading man at the Davidson Stock on July 7. His previous stock work has been with such well-known organizations as the Sans Souci Stock, Elitch's, the Orpheum Players, the Boston Stock, and the Fifth Avenue company. He has appeared in *Catspaw*, *His Name on the Door*, *The Stronger Claim*, *Cheer, Boys, Cheer*, *The Sign of the Cross*, *The Goddess of Reason*, *The First Warning*, *The Prodigal Son*, *Dorothy Vernon*, *Tess*, *Her Great Match*, *Heart of Maryland*, *Leah Kleschna*, *Darling of the Gods*, *Little Gray Lady*, *Raffles* and others.

FROM MR. FRANK KEENAN

Editor DRAMATIC MIRROR:

Sir.—While I thank you most earnestly for your complimentary estimate of my performance of Jack Rance in your editorial on "Personality" in last week's MIRROR, permit me to correct an impression which might result from a casual reading of your description of my first estimate of the part. While I did not think the part "insipid," I did during the first two rehearsals think it was a "conventional heavy," and my conviction that the author so intended it put me in anything but a happy frame of mind. After events proved that I did not know the author, I am not ashamed to confess that I shed tears because I thought I foresaw failure. It was upon my wife's suggestion that I spoke to the author on the subject, and, as a matter of simple justice, I wish to go on record as saying that, but for the splendid latitude given to me by Mr. Belasco—always, of course, under his masterly supervision—I should never have made the "hit" which was so readily and generously accorded me by the critics and the public in *The Girl of the Golden West*.

Among the many qualities that have served to place David Belasco in his present pre-eminence position as a producer, none, I think, is more pronounced than the opportunity he gives his actors to think for themselves, rather than, as is so frequently the case, of a compulsory, mechanical obedience to the arbitrary instruction of an incompetent manager or director.

FRANK KEENAN.

LAURELTON, L. I., July 13, 1913.



Personal



HALLEN.—Fred C. Hallen and Joe Hart—after years of separation—will once again be associated. This time Mr. Hart is manager for his former working partner, who will be seen in a special act on the vaudeville stage sometime early in September. Mr. Hallen is known throughout the land as an able actor and clever entertainer, and time has passed him by, ignoring his existence, as it were, as far as leaving



Benjamin, Cincinnati.
FREDERICK HALLEN.

its impress upon him. One who has not seen Fred Hallen in a decade would imagine it but yesterday, judging him from outward appearance. He is one of the best groomed men on Broadway.

LASKA.—The young man who wrote the lyrics of *The Earl and the Girl* when he was nineteen, is now to have a play on Broadway. Edward Laska is his name, and *The Brain Promoter* is the title of the play. Cohan and Harris will produce it early this Fall.

CLAIRE.—We shall miss Ina Claire while she is home in England, and look forward to the time when she will come back with another Quaker girl, or just her own delightful mimicry. The attractive photograph, from which this week's cover was made, was taken by Moffett, of Chicago.

MAUDE.—A mistaken notion still prevails to the effect that Cyril Maude will appear in General John Regan during his American tour. Mr. Maude never had any intention of staging this successful comedy, but will be seen in a series of his London successes. The mistake is probably due to the fact that both Mr. Maude's tour and the production of General John Regan will be under the same management, that of the Liebler Company.

BATES.—Closing her season at Los Angeles, Saturday night, in *The Witness for the Defense*, Blanche Bates returned to New York to prepare for an early appearance in the *Barrie* play, *Half Hour*.

PLEA FOR PRINTED PLAYS

Henry Arthur Jones, in the preface to his late work, *Divine Gift*, says that a playwright should have his plays published in order to get thoughtful consideration and a well-founded estimate of the value of their work.

He reasons: "Unless a modern play gets its correct method of interpretation by actors with the right personality, trained in its own school, the author's work and aims are not seen and cannot be judged in the theater."

"Every author is always blamed and held accountable for a failure. Take the hundreds and thousands of plays that have been produced during the last twenty years at the London theaters. Read all the notices. Is there any single known instance when the actors and representation have been blamed for a failure? Yet, out of all the thousands of cases there must surely have been some few where they have been responsible for the failure of good work. But if favorite actors are seen working hard and doing their best it is always judged that they have conveyed the author's exact intention and given a full and correct interpretation of the play."

BACK OF THE CURTAIN

(Continued from page 5.)

in her stage duties. In this worthy purpose her clever mother, Therese Deagle, is aiding and abetting her, while Miss Deagle is performing the further duty of a chaperon.

Didn't know that Robert Edeson painted pictures, did you? Nor did I. But I am informed that painting is one of the talents which he has modestly hidden under a bushel, and that his interest in art is being reawakened by his small daughter, Roberta ("Peggy"), whom he purposes to paint, even as Sir Forbes-Robertson painted his small daughter, by way of Summer recreation.

White Whiskers says it's not at all surprising, for George R. Edeson, "Mr. Bob's" father, whose comedy made our daddies laugh, was gifted with the brush. He used to astonish his intimates by what he termed his "canvas splashing."

And now they are dubbing Sidney R. Ellis the polyglot manager because, having saturated himself with German in the management of Al. Wilson, he has arranged to star Laura Burt in that very English play, *The Butterfly on the Wheel*. Mr. Ellis will please note that Miss Burt is Welsh.

Glimpses of other days:

James O'Neill, after a suit in court, was invited to shake hands with the judge.

"I want to thank you for the entertainment you have given me," said Judge Wauhope Lynn. "I saw you play *Monte Cristo* forty years ago."

"That was about the time I began playing it," said the actor.

"Times have changed," said the Judge, shaking his white head.

"They have," intoned the majestic voice we last heard proceeding from the lips of Joseph at the Century Theater. "These are mad times. Men use their strength in rushing and worrying instead of work. Reason has ceased to rule."

THE MATINEE GIRL.

D'OIZE IN SHAKESPEARE

Edouard D'Oize, who has already appeared as *Shylock* 428 times, will head his own company on the road next season in a complete production of *The Merchant of Venice*.

Mr. D'Oize's stage career began nearly twenty-three years ago, since when he has been associated with the late Thomas W. Keene, the late Louis James, Russ Whytal, Charles H. Hanford, and James Young. Two seasons ago, as leading support with Frederick Warde, he created a splendid impression through the West for his work as Mark Antony, Icilus, and Pythias.

As a star on the road for several years, he played *Hamlet*, *Othello*, *Iago*, *Shylock*, *Romeo*, *Richelieu*, *David Garrick*, *Ingomar*, *Damon*, *Mephisto*, *Belphegor*, and *Don Cesar*.

For the past two seasons he has been in the South playing character leads in stock. His work as John Ganton, *The Devil*, *Major D'Arcy*, *Napoleon*, *Tokeramo*, *Kid Burns*, and a great number of character comedy roles, proves him to be an actor of remarkable versatility. Altogether, he has over seven hundred roles to his credit.



EDOUARD D'OIZE.



Broadway Favorites



No principal of the new Winter Garden production, *The Passing Show of 1913*, is featured, but attention naturally centers on the most interesting. Among these is Mollie King, who, though she reached her sixteenth birthday only recently, is already well known on Broadway. She went on the stage at the age of four years with Miles Murphy. Not very long after that she appeared with Maxine Elliott in *Her Own*



Gould-Morse, Inc., N. Y.
MOLLIE KING.

Way. The youngster's success in what was really an important part, led her to strike out for herself, and she began in vaudeville. It was her success in this new field that led her brother, Charles King, to go on the stage. Nellie King, their sister, had already been making headway, but the two girls concluded that they would climb faster if they worked together, and they made a vaudeville team.

Mollie King has been seen before this in musical comedy only in *A Winsome Widow*, at the Moulin Rouge a year ago. In *The Passing Show of 1913* she plays *Peg o' My Heart*, and plays it almost straight, for she herself has a rich Irish brogue.

THE GENIUS OF TECHNIQUE

(Continued from page 4.)

overwhelmed. The sense of control should be acute. For example, the player will find the use of tears a dangerous expedient—one becomes choked, and is apt to lose control. In my own case, I feel all emotional scenes, under favorable conditions, very strongly, but I never dare let myself go. Acting is one of the imaginative arts, and depends for its success largely upon the reflective powers; really it demands the same insight and imagination which we look for in the other arts.

It is never well to trust to inspiration. I have a shrewd suspicion that what is described as inspirational acting is really the result of years of careful study; the informing passion is based on emotions remembered in tranquillity, and upon the actor's exquisite control depends the success of his depiction. The actor should acquire the exquisite emotion plus the informing feeling; he may act not only from the emotions, but from the brain.

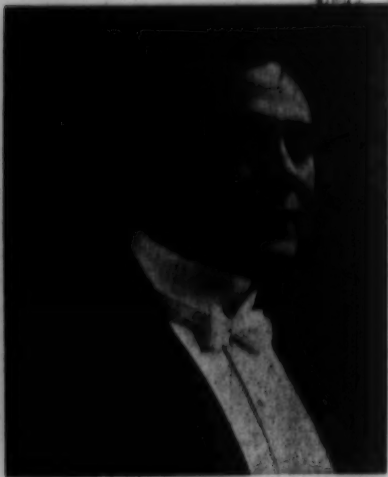
It is true that Edmund Kean—and Mrs. Siddons, for that matter—were said never to play the same part twice in the same way; but that is bound to happen with all extremely sensitive actors—it is largely dictated by the mood of the varied audiences and a dozen and one little circumstances.

GOSSIP

The out-of-town premiere of *Adèle* will take place at Montreal on Aug. 18.

The Henry B. Harris estate has engaged Marjory Woods and Frederic Perry for the forthcoming production of Bayard Veiller's new play, *The Fight*, which opens the season at the Hudson Theater on Labor Day.

Katherine Grey is spending the Summer at Camp Anthony, South Rangely, Me.



ALBERT ANDRUS.

Albert Andrus, an excellent likeness of whom appears above, has returned to New York after a sixty weeks' season on the Pacific Coast with Paul J. Rainey's African Hunt Pictures. This was Mr. Andrus's first appearance in the lecture field. Being a lover of animals, he made a study of the subject and added much scientific data to his talk, as well as some comedy touches. The latter were conceded to add greatly to the enjoyment of the entertainment.

Mr. Andrus has appeared in important parts with John Mason, Lillian Russell and other stars. In conjunction with Mrs. Andrus (Agnes Herndon), formerly a popular star, he was for two seasons with Paid in Full.

Mr. and Mrs. Andrus are spending the summer at their beautiful home at Beechhurst, Long Island. They have not formed their plans for the coming season.

THE CASE OF HICKS

Wool Merchant Gets Judicial Action for Reinstatement in Lambs Club

In lieu of a peremptory writ of mandamus compelling the Lambs Club to reinstate Benjamin Hicks, a woolen merchant, as a member, which was denied, Supreme Court Justice Pendleton gave him an alternative writ under which he can have his case heard by a jury.

Mr. Hicks, who is an Englishman, while still living in London, in 1910, was made a non-resident member of the Lambs and paid his entrance fee of \$100 as a quid pro quo for the enjoyment of the club privileges for himself and guests. Came 1911, when the club passed a by-law, without notice to him, says Mr. Hicks in his petition, providing that non-resident members living within forty miles of New York for a year ceased to be such, but might become non-professional members by being posted and balloted on, and paying the full initiatory fee and dues. The petition says that he (Hicks) came here to live permanently before this by-law was passed and applied for a non-professional membership; that his name was posted, but no action was taken, and he then withdrew his application for full membership and announced that he would remain a non-resident member. The club's law committee conferred on his case and decided that he had ceased to be a member, and he brought suit.

FREE CLASSICAL CONCERTS

Marc A. Blumenberg Remembers People of New York in His Will

Marc A. Blumenberg, the late president of the Musical Courier, leaves an estate of \$750,000. His will provides that one-fifth of his interest in the three publishing concerns, the Musical Courier, the Blumenberg Press, and the American Copyright Company, should be devoted to the holding of free classical concerts for the people of the city of New York.

CIRCUS ACCIDENTS

Female Rider Thrown During Race—Lion Tamer Bitten

While performing in Sodas, Ill., recently, Helen Savage, of Chicago, a rider, and Captain Whitney, of Newark, N. J., a lion tamer, both members of the Tompkins Wild West Show, were victims of their calling. Mrs. Savage's mount slipped during a race. The woman was thrown and the horse fell upon her, causing serious injuries to its rider, who was carried from the tent by attendants who rushed to her aid.

Captain Whitney, only shortly before, was bitten in the arm by an enraged lion. His quick presence of mind in self-protection with the safety iron averted more serious consequences.

ACTORS' EQUITY ASSOCIATION

The officers chosen by the Actors' Equity Association in their recent election are as follows: President, Francis Wilson; vice-president, Henry Miller; corresponding secretary, Bruce McKee; treasurer, Richard A. Purdy, and recording secretary, Howard Kyle. On the Council are Edwin Arden,

George Arliss, Holbrook Blinn, Edward Connelly, Digby Bell, Jefferson De Angelis, Wilton Lackaye, George Nash, Thomas Wise, Robert Edeson, John Cope, and Frank Reicher.

The association has decided to take the public into its confidence, and issued a bulletin wherein the aims of the new organization are set forth as they appear in last week's Mirror.

SHE HAS HER PART

Margaret Wycherley to Play Role Written for Her by Bayard Veiller

Arrangements have been concluded via cable by William Harris for Margaret Wycherley, who is now in Europe, for her to play an important part in *The Fight*. It is understood that she will have the lead, since that was written for her originally by Bayard Veiller, the author, her husband. *The Fight* will open at the Hudson Theater on Sept. 1. It was given originally late in 1911 in Chicago under the title of *Standing Pat*. By a change of arrangements Felix Sear played the lead. Last October the play was given in Providence and rechristened *The Fight*. Margaret Wycherley played the lead then and Joseph M. Galtes was the producer again. The Henry B. Harris estate is to give the play this Fall. The plot revolves around women in politics.

A report is current that Mr. Galtes will bring an action against Mr. Veiller and Mr. Harris in injunction and for damages. He says he spent more than \$20,000 in the two productions. Mr. Veiller is said to have sold the play to Mr. Harris under a contract covering all his work for the next five years.

HOWARD KYLE PLAYERS

Howard Kyle, who was the Simeon in the Liebler production of *Joseph and His Brethren*, has reorganized the Howard Kyle Players, and will begin a summer season this week, presenting *Twelfth Night*, *As You Like It*, and *Nathan the Wise*. One of the early engagements is at Greenwich, Conn., under the auspices of the League for Equal Suffrage. Mr. Kyle has engaged for his company Grace Fisher, Ethel Gray, Theresa Raichka, Kathryn Wilson, Mary Holton, Horace James, Charles Fleming, Robert Hamilton, Clifford Devereaux, Leslie Palmer, Charles Newcome, and other artists long associated in Shakespearean and pastoral work.

MRS. FISKE'S TOUR

Mrs. Fiske will leave New York Sept. 12, opening her season in Toronto Sept. 15, with one preliminary night en route, and will terminate her tour in Charleston, S. C. In her five months' itinerary she will touch every border State in the Union with the exception of Florida and those in New England, and will play in only five interior States. Her tour, in a double sense, will be *The High Road* around the United States.

NO CHANGE IN AMES'S CONTEST

Winthrop Ames has received many letters from playwrights asking that the time of the \$10,000 American play contest be extended beyond the date originally set for its close—Aug. 15. To all of these Mr. Ames has replied that it would not be fair to those who have already entered their plays, expecting the contest to close Aug. 15, to extend the time, as it would mean holding their plays up that much longer. In addition, Mr. Ames wishes to produce the winning play during the season of 1913-1914, and extending the time of the contest would necessarily defer the production till the following season.

ROYALTY AIDS CRYSTAL PALACE

The Crystal Palace of London, in danger of sale at public auction, was saved by private subscription.

For the first time in its history, the *Times* has made an appeal to its readers, and the appeal was eminently successful. The King and Queen both contributed to the cause; the former to the extent of \$1,000, and his consort with \$500. The required sum of \$450,000 was raised in thirteen days.

VIOLET COLBY IS MISSING

Seven weeks ago Violet Gerish Colby, a musical comedy prima donna, the wife of Clarence Harvey, of *The Passing Show* company, was last seen by Mrs. Herbert Corthell in Nice. Since then nothing has been heard from her. Her husband, who has been telegraphing to everybody who may be able to throw any light upon the case, left Los Angeles for San Francisco in a frantic state of mind several days ago, without having been able to get a trace of his wife.

MISS WEBBER ENGAGED

New York friends of Florence Webber, of Indianapolis, are preparing to shower that young lady with congratulations when she arrives here Saturday. The occasion is the recent announcement of her engagement to Carney Christy of Fairmount, W. Va. She has been playing leads with the Murat Players, at the Murat, Indianapolis, where the season closed July 12. Mr. Christy and Miss Webber played together on tour in *The Climax*. On her arrival in New York, Miss Webber will prepare for her starring tour in *The Gay Claudine*.

James Moore, with the ballad "You're the Same Old Girl," won a loving cup in a contest at Stauch's, Coney Island, last week.

SARA ALLGOOD COMING

Leading Woman of Irish Players to Play in "The Great Adventure"

Sara Allgood is to return to this country after all, but not with the Irish Players. She has signed a contract to appear in *The Great Adventure*, by Arnold Bennett, which Winthrop Ames will produce at the Gotham Theater. Janet Beecher, as already announced, will play the leading role.

When the Irish Players made their tour of this country last season under management of the Liebler Company, a number of critics, commenting on Miss Allgood's ability, said that some American manager should see that she stayed in this country. Evidently Mr. Ames felt the same way.

It is understood that she parts from the Abbey Theater company under a friendly agreement. Lady Augusta Gregory, director of that organization, is said to have stated that Miss Allgood was merely on a leave of absence.

TENOR FROM BRICKPILE

While looking over the excavation for his new opera house, at Fifty-first Street and Lexington Avenue, Oscar Hammerstein heard what sounded like a tenor voice of unusual quality. The wary impresario, always on the *qui vive* for novelties, traced it to a pile of bricks, where sat a middle-aged Italian scraping the bricks and warbling an aria from *Il Trovatore*. Signor Luigi Gasparoni—that's the name—was commanded to report to the Hammerstein chorus master. Further particulars will, no doubt, appear, in due course, from the press agency.

BLANCHE HALL FOR "PEG"

Blanche Hall, who has been under-studying Laurette Taylor as Peggy, in *Peg o' My Heart*, this season, has been signed to play the part next season on the road. Miss Hall followed Miss Taylor, a year ago, in *The Bird of Paradise*, playing the closing weeks in New York.

LILLIAN RUSSELL LOTIONS

Husband Interested in Their Manufacture—May Quit Newspaper

Alexander P. Moore, according to a late rumor on Broadway, is to resign as president and editor of the *Pittsburgh Leader*, to devote his energies to the manufacture of lotions. These will, of course, be named after his wife, Lillian Russell. It is understood that a New York theatrical man, who has been assisting in the direction of her recent appearances, will assist in the promotion of these face creams.

Mr. and Mrs. Moore are both in Europe at present, ostensibly on a vacation.

WILLIAMSON BURIED HERE

The body of J. C. Williamson, the distinguished theatrical manager of Australia and New Zealand, who died this month in Paris, is being brought to this country for interment, and will arrive here next week on the *S.S. St. Paul*, of the American Line. Although Mr. Williamson had resided and operated his business principally in Australia for the past thirty-five years, he was an American by birth, and wished that his remains be buried in this country.

IN BARRIE PLAYS ALONE

Understanding That Maude Adams Will Confine Herself to His Work

Maude Adams is now at her summer home in the Catskills. On Aug. 11 she will resume her Peter Pan tour at La Crosse, Wis., her company in the meantime being kept intact. The tour will then continue until Dec. 15, when it will again be interrupted for the commencement of *The Legend of Leonora* rehearsals. She will return to New York at Christmas time to give Peter Pan for four weeks, at the same time rehearsing *The Legend*.

Last week Miss Adams held a long consultation with Charles Frohman, during which plans were agreed upon practically for the balance of her career on the stage. It is her purpose and Mr. Frohman's that three seasons will be devoted to the new plays now in hand by Sir James Matthew Barrie before Miss Adams undertakes her repertoire. As performed by Miss Adams, the Barrie plays, it is now settled, will be given in this order: *The Legend of Leonora*, *Rosalind*, *The Ladies' Shakespeare*, *Being One Woman's Version of a Notorious Work*, Edited by J. M. Barrie; *The Little Minister*, *Quality Street*, *Punch*, and *Little Mary*. Miss Adams has never previously appeared in the last play mentioned in this list.

NEW HUSBAND MUST PAY

Judgment for \$474.97 was entered by default, in the City Court, against Charles Nelson Bell, who recently married Adele Ritchie. It is alleged he was not divorced from his first wife at the time. William Weishaussen, who recovered the judgment, based his suit upon four promissory notes, two checks refused by the banks, and a small bill for groceries.

FAVERSHAM ENGAGES LOFTUS

Cecilia Loftus has been engaged by William Faversham, who is now at his country home in England, for the roles of Juliet in *Romeo and Juliet* and *Desdemona* in *Othello*, the two Shakespearean plays added to his repertoire for next season. Mr. Faversham may make a production of *Hamlet*,

in which case Miss Loftus will probably play Ophelia.

Mr. Faversham will open his season in Erie, Penn., Sept. 15, with *Julius Caesar*, and present *Romeo and Juliet* and *Othello* in Toronto Christmas week. Julia Opp and E. D. MacLean will be in the company. The New York season will begin about the last week in February.

RICHARD WALTON TULLY

(Continued from page 3.)

then he was speaking, as he found that particular detail, about the habit of taking pains. "It's a habit that helps a great deal," he said. There are times when one feels discouraged as another man hits something off, but in the end it pays to take pains. It is one of the many things Belasco taught me in that year of making over the *Hose of the Rancho*, the time when I learned a large part of what I know about the theater.

"It has always seemed to me that the best plays were those that had a fundamental idea, excellently treated, with exactness of detail. One of the most pleasing compliments I ever had paid to me was that by a New York critic who said that I had treated romance scientifically. It is something I have always tried to do, to make my work as thorough as possible. That means working to establish every motif, providing a psychological reason for every action—and by that I don't mean discussion of philosophy in the highbrow sense, but a commonsense understanding of why a person does a certain thing. I believe that plays of the future—I'm speaking now, of course, about the serious plays—will have more and more psychology, in this meaning of the word.

"As I've studied audiences in the last few years, I've begun to think that we are really going through a sifting process that is giving the theater the best kind of an audience. It wasn't so long ago that very ordinary plays would go because they gave a certain kind of a thrill. Then motion pictures came along, and by the perfection of a mechanical device gave the thrill and a few heart throbs for one-twentieth the price. That's where those audiences went.

"Now to win them back the managers have been trying out various kinds of plays, with special attention to detail in this or that, always in search of novelty, and the standard is improving constantly. At the same time the motion picture manufacturers are improving the quality of their films, and in the natural tendency to rise, the audiences in picture houses are being educated steadily. It looks to me as if there would be a much better theater ten years from now, and a much larger audience. I won't ask anything more than to have an opportunity then.

"But before we come to that time, a change will be made in the standardizing of theaters. By that I mean giving the public an idea of what it may expect from a certain theater, a certain manager, a certain star. It will always be difficult to find enough plays to keep up that standard—not necessarily any one type of play, but a guarantee of its quality—and yet I think it can be done, if not by present methods, by one yet to be developed. Even now you might say that the public subsidizes a Maude Adams play by providing a capacity audience in almost any city; it has confidence in any play that she will give; and that is one of the chief reasons why she holds the position that she does.

"Somewhat, I feel as if there will be more appreciation of this when the critical audience in New York which leads the country—for, after all, there isn't any doubt that it does—knows more about the country; Understand, when I say 'critical audience,' I mean not only the newspaper critics, but the circle in which they move, the 'foxy' people, who settle the fate of a play in the first week. It is their natural impulse, as soon as the season is over, to go to Europe and absorb the theatrical atmosphere there until the season begins in New York again. In other words, they are judging by European, or local, standards always, and disregarding the great American theater public for which they are judging. If they would spend a few summers circulating about America and become acquainted with their own audience, they would send out more plays with more of a national appeal.

"As it is now, a play that has a distinct New York appeal may 'starve' on the road. I figure it out that when a play succeeds on Broadway, about seventy per cent. of its appeal is from novelty. In another city, say Philadelphia, novelty constitutes only sixty per cent. of the appeal, and by the time you get out to Kansas City it is only forty per cent., with the remainder divided between the good old-fashioned qualities that have always made plays successful. And speaking of cities outside of New York, I should mention Los Angeles and Oliver Morosco. One of the things that has carried him so far, and will carry him farther, is his habit of going out of New York when he has transacted his business. He crosses the continent several times a year, and he finds out what people in various parts of the country want. As a result, he is much more likely to pick a play that will run for years. There are managers in New York now who made more money when they ran plays in Philadelphia, Buffalo, and Boston for six months or so before they brought them to New York. He is a wise manager who is sure that he has a play of general interest before he tries to please New York."

Mr. Tully has given us two such plays, each a novelty in its way and each reaching the standard of a big romantic theme. His new play is of the same nature, but also a novelty. Its future will be interesting, to say the least.

DAVID H. WALLACE.

FROM WASHINGTON

Capital Patrons See Old Favorites. "Mrs. Wiggs of the Cabbage Patch" Well Liked. President Wilson Enjoys Gillette's "Secret Service" With Stock Company Players.

WASHINGTON, July 22 (Special).—The revival of William Gillette's Civil War drama, "Secret Service," was a splendid stroke of managerial selection, for it has been years since this strong and stirring military play was seen locally, and it proved a most attractive offering. The Columbia Players won much recognition, and Harry Andrews, director, all round praise for a production that was strong in all details. A. H. Van Buren as Captain Thorne gave an impersonation that brought into prominence a most engaging personality, earnestness, and painstaking care. Another big success of the week was the New Jones, interpreted by George W. Barber, Dorothy Bernard in the supporting role of Caroline Mitford added another to her season's successes. Helen Holmes gave a charming picture of the leading feminine role, others who scored were Everett Butterfield, Gerrie Thatcher, Willard Robertson, Stanley James, John M. Kline, Arthur Biehl, Joseph Glendinning, and Frances Younger. President Wilson and a number of gentleman guests were enthusiastic auditors at the Wednesday evening performance. Charles Squires, the scenic artist, contributed a picturesque scenic dressing. The current week's offering is the Charles H. Hoyt comedy, "A Contented Woman," with Helen Holmes in the leading role of Grace Home, Prince Otto, Otis Skinner's romantic drama, is in rehearsal, and this production will introduce a new leading man in Carl Anthony, an actor who comes well recommended.

Mrs. Wiggs of the Cabbage Patch was the full offering of the past week, crowding that house with delighted auditors. Edwin H. Curtis, who has staged this comedy several times, presented a performance of genuine excellence. Helen Tracy had her first great opportunity this season, and as the lovable Mrs. Wiggs scored a pronounced hit. Edward Mackay gave a clever character study of Mr. Stubbing and other successful appearances were the Misses Mary of Josephine Moore and the lovely Mary of Gertrude Bondall. The Five Finlers, children of talent, were seen in the juvenile roles. Edward Mackay with the Saturday night performance closed as leading man at Pelt's to go to New York to commence rehearsals with the Shubert management in "The Five Frankforters," which opens Aug. 25. His successor is not named as yet. The current week's bill is the musical comedy, "Madame Blumery," with additions to the company in the persons of Fred Fear, Ariva Sanchez, Victor Kahn, and Ted Gibson. "A Fool There Was" and "The Hardest Way" are now in preparation.

The Lyman H. Howe series of Sunday night travel festivals will occupy the Columbia Theater Sunday nights during the month of August. At the opening performance of "Secret Service" at the Columbia (Odette Tyler (Mrs. R. D. MacLean) was an interested auditor. Miss Tyler with the Caroline Mitford in the original presentation.

JOHN T. WARD.

FROM LOS ANGELES

Frances Ring, at Head of Good Cast, Pleased Coast Theatergoers in "The Builders." Blanches Bates Seen in "The Witness for the Defense." Revival of "The Escape."

LOS ANGELES, July 22 (Special).—At the Mason July 7-12 "The Builders" pleased, with Frances Ring as leading woman in the role of Hilda Morris, which part she assumed with excellent grace. Howard Scott did a splendid bit of acting as the father of the young convict, and Charles Runkley was a tip-top character picture in the role of Conner Fox, the Mexican. Grace Valentine, the very delightful ingenue of the company, has a small part, which she interpreted in her usual clever and interesting style. James Neill, stage director, had a very small bit, which was well done. Good attendance marked every performance.

The Fox ended its second week July 12 at the Burbank with Byron Deasley playing the leading role. Every performance witnessed a crowded house. Beginning July 13 a revival of "The Escape," with Catherine Calvert, especially engaged to play with Mr. Deasley.

Blanches Bates in "The Witness for the Defense" at the Mason Opera House July 14-19. Notwithstanding the fact that we have had a bit of warm weather the past week, when people are more inclined to motor to the beaches in the evening, the theaters have held their own in attendance.

The Orpheum has discontinued the Edison Talking Pictures, and has returned to the use of the Pathe's Weekly.

Allas Jimmy Valentine is scheduled to soon appear at the Morosco. William Desmond will take the part of Jimmy.

Manager Clarence Brown, of the Orpheum, is now in Salt Lake City attending the opening of the new Orpheum, in that city.

About 600 of the veterans from the Soldiers' Home will be guests at the Lagoon Theater this week to see the moving pictures of the Battle of Gettysburg.

Charles Erton, treasurer of the Morosco company, is in San Francisco on a short stay. Mr. Erton has developed considerable talent as a moving picture author, and has taken with him his latest scenario, which will be produced by the Selig Company.

Lewis B. Stone has refused an offer to star at the Burbank for a few weeks this summer, as he cannot rearrange his dates.

William Desmond, who is now playing at the Morosco, will close his season after his appearance in Allas Jimmy Valentine and will then go into rehearsal to take "The Bird of Paradise" role which Lewis Stone has been playing.

Percy Branson and Winnie Baldwin, who are at present on the Orpheum Circuit, have been engaged for the forthcoming production of "Madame Sherry": Mr. Johnson will play the part

of Edward Sherry, and Miss Baldwin will be Papita. Forrest Stanley, of the Burbank company, has gone to San Francisco to play for the latter company, with Emma Barriacole as leading woman. David Hartford, the stage director of the Burbank, has temporarily assigned his position to James Carling, and will spend a short vacation at Catalina, where he expects to land the biggest tuna yet.

DON W. CARLTON.

FROM ROCHESTER

Edward Peple's New Farce Given Warm Reception. Jealousy of Partners Furnishes Humor for "The Party of the Second Part." Manhattan Players Capable.

ROCHESTER, July 22 (Special).—Edward Peple's latest effort, "The Party of the Second Part," received its first presentation on any stage at the Lyceum last week. The author has produced a merry, breezy farce that met with a hearty welcome here, and will probably be well received elsewhere. The dialogue is clever, there are plenty of mood characterizations, and, aside from a slight hesitancy in reaching the real story, the action is smooth.

The plot concerns the troubles which arise between two business partners who become quarrelsome and make life miserable for their employees and each other. As the only way out, their lawyer deals a power hand, the winner to have control of the business for a year, while the loser must serve him faithfully in the capacity of valet for that period. How the young woman to whom the loser is engaged comes to her friend's home and finds her lances acting as butler, and just how she capably settles the whole matter forms the basis for the farce.

"The Party of the Second Part" was well presented by the Manhattan Players. Marie Browne and Ann Meredith played straight roles very acceptably. Ernest Casart and Thomas J. Murray were capital as partners. Osa Waldrop was clever and captivating as the dancer, and Ina Brooks and Emmet O. King were pleasing in office employees' roles. Maude Shorne and Antonio Moreno filled out the cast.

In Mrs. Wiggs in the Cabbage Patch, which was at the Lyceum 14-19, the Vanadia Glass Stock Co. Players are seen in new roles.

The patrons of the Lyceum found the vaudeville and picture entertainment up to the usual satisfactory standard of July 14-19. The most favored was by the Violin and Quintet, who played the violin skillfully, and presented several novelties in dancing. The Three Merry Bell Hops, Babe Smith, Jerome and Lewis, and Harry F. Henry completed the bill.

101 Ranch Wild West entertained two large audiences July 11.

The Baker Theater closed July 12. Three two-reel and three single-reel photographs were on the programme at the Gordon Theater for July 14-19. The Elks' Convention views will be shown on July 17-19. Good business and pictures at the Genesee. Shenandoah, three-reel feature, and Dynamite, at the Grand July 10-12 to satisfactory business. Big crowds to first-class pictures at the Victoria, Hippodrome, and Fitzhugh Hall.

ROBERT HOGAN.

FROM BOSTON

Musical Version of "Quincy Adams Sawyer" Among Fall Openings. Bostonians to See "What Happened to Mary." Stock Players Will Show Clyde Fitch's "The Truth."

BOSTON, July 22 (Special).—Clyde Fitch's "The Truth," which has never been seen in Boston, is the bill for the last week of the summer season at the Plymouth. Wyler Birch, who assumed the management after the co.'s first week, has provided a quality of plays, an ensemble, and a standard of production and acting that ought to afford a violation to himself and to encourage the hope that he will try again.

The only other regular house open is the Tremont, where the Quo Vadis pictures, now in their sixth week, are still doing a gratifying business.

After a hiatus of one week the new season will begin on Aug. 4, with Kiss Me Quick at the Shubert. Other early productions will be "What Happened to Mary," with the Wyndham at the Lyceum, and "The Courtin'" a musical version of Quincy Adams Sawyer, with book and lyrics by Charles Felton Pinckney and music by George Lowell Tracy, at the Boston on Sept. 15.

The Plymouth, the local Lyceum house, announces an interesting array of productions for the approaching season. After May Irwin and George Arliss, for a month each, will come at various times during the winter Cyril Maude in "The Sign of the Cross," Joseph Byrne in "General John Logan," Margaret Anglin in her Shakespearean productions, and then, for a special season in the spring, a feature concerning which there is much secrecy. Joseph and his brethren are to give a production to the benefit of the Plymouth and will be sent to the Boston.

Samuel A. Elliot, Jr., is now in an English dramatic co., appearing in Manchester, England. Young Elliot graduated from Harvard in 1909. He played in various college productions and at the Toy Theater.

Mrs. Louisa Olive Till died last week in a Boston suburb. She had long been identified with the theatrical business as the owner and operator of marionettes. She was born in Scotland and her ancestors for more than a century have been in the business of exhibiting marionettes. She leaves a son who is keeping up the family tradition.

In response to inquiries concerning Howell Hansell: The latest information from Mr. Hansell which The Mirror has was that he was with the Western Co. of The Orpheum. He has not played in Boston in more than a year.

FORREST ISARD.

Maude Granger is to have one of the leading roles in "The Gentleman from No. 19," which opens August 1.

BRIEUX ON "DAMAGED GOODS"

French Dramatist, in Letter to Richard Bennett, Gives Reasons for Writing the Play

A letter has been received at the offices of Richard Bennett from Eugene Brieux, in which the French writer gives his own views on the play. Since this is the first utterance from him directly, it has unusual interest. It is here published for the first time:

Mr. Richard Bennett, Fulton Theater, New York City, U. S. A.

Sir.—On my return from my long journey in Asia, my fall by accident on a New York paper, where I found an account of your tribulations and struggles before the public in America, I accepted the presentation of my play, "Damaged Goods."

I was touched more than I can say to have inspired such faith and ardor, and I consider myself greatly honored.

It is necessary to come to the point, to say and repeat, that the idea expressed in "Damaged Goods" was suggested to me by the works of our great school, the great French physicians, Diderot, Fournier, and Julien. I was nothing but their interpreter, and I did nothing but bring their knowledge to a larger surface under a dramatic form, that which was expressed in these special works where not every one would look at them.

It seemed to me, as it did to you, that nothing was more simple or more honorable than to teach the masses these truths which would result in rendering the men whose faith is most pitiable, most attractive, respect their own health and the health of others.

But the social hypocrisy in France was long opposed to it; in Paris, where in certain cases, the most scandalous cases would make one blush; in Paris, where the liberty in this respect reaches the extreme limit sometimes—it was impossible to get permission for a presentation of "Damaged Goods." It was not until after a great number of presentations in Belgium after a lecture in a Protestant Church in Switzerland and

in a Catholic seminary in France, and after many years of effort that presentations were authorized in Paris and all over France.

They were given without scandal to the applause of those very people, less well informed, who had already approved of the prohibiting of this piece that they did not know. I see that the same thing happened in New York; but thanks to you, the piece is now playing without protestations.

I am at least as happy with your success in the United States as I am with my success here. If there is a people who is not understood, it should be the American people, for they are surely citizens of a country which abounds in energy, dignity and progress.

We are learning over here, and there, that health is a form of virtue; that it is the mother of virtue; that each one of us should be in good health, and that we have another duty even more important—that of not passing our health to others. No more than we have the right to commit suicide, have we the right to commit illness, and no more than we have the right to wound or kill have we the right to expose another to contagion.

This is what I wish to say to you, after the scholars and philosophers: this is what you wish to speak to me—"I thank you." And you, we two, and those who, like Mayer Glayson, Senator Flynn, William Harris, and your ardent supporters of the theater and all those who have helped you, all of us can mock at those who have attacked us.

If, thanks to our common efforts, we have succeeded to the sick the hope of recovery; if we have taught them their duty to themselves and to others; if we have prevented sickness in a single woman or saved a single child—if we have the happiness of having done that, we can pass haughtily by those who complained of what they knew not.

I thank you, monsieur, and I shake you affectionately by the hand.

EUGENE BRIEUX,
Academy of France.

CHICAGO NOTES

The Chicago Theater Society announces that it will open the season at the Fine Arts Theater on Oct. 6, with a presentation of "The Yellow Jacket," by the original cast, which was produced at New York for a short time last season and attracted much comment.

The entire proceeds of Quo Vadis at the National, Chicago, were given Monday July 14, to the Tribune Ice Fund. These pictures are also shown at the Victoria and Imperial.

When Joe Howard's Comedy Theater (formerly Whitney) opens Sept. 30 with a new musical comedy, "A Broadway Honeymoon," Sophie Tucker, Frances Kennedy, Eleanor Fisk, Kaye Wier, Bill Murray, Joe Howard, Mabel McCane, and a chorus of twenty-five will grace the boards.

Tuesday evening, July 16, was Knight of Columbus night at McVicker's, Chicago, when the officers attended as a committee to J. O. Gleason, whose company is presenting "The Blindness of Virtue."

Ruth St. Denis is now filling an engagement at Ravinia Park, near Chicago. This is the first appearance of Miss St. Denis as an outdoor entertainer. She is accompanied by the Chicago Symphony Orchestra, and is varying her dances nightly. Her engagement will close next Sunday evening.

The plans of Chicago's newest theater, the New Central, have been announced. It will be erected in Clark Street, opposite the Columbia, and it is expected to build a skyscraper in front of it. Arthur Bernstein and Harold Leopold, who are backing the project, state that the theater will be a musical comedy house.

E. C. Warner and The Ghost Breaker left the Cort Theater last Saturday, but the other offerings in town continue to fight the heat. The Tik Tok Man of Oz, at the Cuban Grand Opera House, the Blindness of Virtue at McVicker's, and When Dreams Come True at the Garrick are among those who remain.

How Much is a Million, which was scheduled to close last week, has extended its engagement. Hopes are entertained that the box-office man may know How Much is a Million before the run is ended.

Stop Thief is scheduled for Aug. 25 at George M. Cohan's Grand Opera House. The Studebaker will open on Aug. 1 with Oh! Oh! Delphine. On Aug. 4 Fiske O'Hara goes into rehearsal for "The Sign of the Cross" at the Shubert on Aug. 31.

Don Quixote, the new opera, will be given its first performance in this country by the Chicago Grand Opera company in the early fall.

The Grand Harmonium at White City and Cretaceous Band at San Ronel Gardens, continue to be great summer park attractions.

PHILADELPHIA NOTES

Joseph Kaufman, of the Orpheum company, gave an exhibition of wit last week, when he played through a performance with a broken arm sustained while attempting to crank an automobile early in the evening.

My Friend from India was the offering of the Orpheum Stock company last week to excellent business.

Innes' Orchestral Band is the offering this week at Willow Grove Park, and will continue till Aug. 3. Victor Herbert closed a successful engagement last Saturday. Wessell Lane's Symphony Orchestra and John Philip Sousa are the future attractions.

The Quo Vadis pictures have passed the century mark at the Garrick, and show no signs of weakening.

LORRAINE SEEKS ANNULMENT

Lillian Lorraine has instructed her attorney, Herman L. Roth, to draw up a complaint to have her marriage to Frederick Greshmer annulled. Process servers immediately began scouring the city with a summons for Greshmer, who has not been seen since his wife charged him before the Grand Jury with tearing a diamond ring from her finger and pawnning it for about \$50. Before his disappearance he returned the pawn ticket for the ring to his wife.

WANTS

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VAUDEVILLE



Ina Claire in farewell offering, Robert T. Haines in new playlet and McFarland Sisters features of week

AT Hammerstein's last week we bade good-bye to the dainty Ina Claire, who always charms and captivates anew, whether it is behind the footlights of musical comedy or vaudeville. Sweet and shyly bewitching in her simple Quaker dress, Miss Claire won her way into the hearts of the audience at the very opening of her farewell act. A little dance—done with delicate grace—and a song followed. Then came an imitation of Gaby Deslys, which gave a flash of Miss Claire's skill of mimicry. But it was the really marvelous imitation of Harry Lauder for which the audience waited. By the magic of genius, the demure daintiness of the girl seems to disappear and in its stead we see a shrewd, canny Scot soldier as Lauder reveals him. The swagger, the voice, the wink of the eye, every touch of realism is there. Miss Claire is going to England, and we shall await with a great deal of interest the surprise of British theatergoers when they first see their own idol mimicked so brilliantly and deliciously.

Ching Ling Foo's act, with its numerous diversified and entertaining features, continues. It is well worth seeing and hearing, if only for little Obee Toy's singing of "You Great Big Blue-Eyed Baby." Aida Overton Walker appeared in a tabloid musical offering. The lively work of the dusky chorus deserves comment. Wentworth, Vesta and Teddy—a remarkable little dog being a member of the team of tumblers—went strongly in their well-known turn.

Jesse Lasky presented his latest act, Three Beautiful Types, at Hammerstein's. A trio of feminine models pose on a miniature stage while gowns and color effects are thrown upon them from a stereopticon. The idea isn't new but it has commercial value, since the electrician carries all the costumes in his lantern slide case. The fact that a young woman billed as "Dainty Marie" has performed a few moments before on a trapeze in a costume similar to that utilized by the models, but minus the stereopticon, did not aid the mild interest the "Types" created.

Vaudeville is having its share of ladies in poses and classic terpsichorean evolutions these days. At the Fifth Avenue Theater last week, Joseph Herbert, Jr., and Lillian Goldsmith were programmed in their Dance of the Siren as "an astonishing bit of sensuous realism." The two can dance well in costume, but their maritime vampire glide isn't particularly astonishing anywhere. This week Bert French and Alice His returned in their Dance of Fortune, a "symbolical" dancing divertissement along the same lines.

While on the subject it may be noted that another of those classic dancers appeared at the Union Square Theater last week. She was Madeline Harrison, and the act was called Temptation. A statue is suddenly endowed with life, executes several dances with an artist and finally, when the sculptor is tempted to kiss the enchantress, turns back to stone. The prance-and-jump "classic" dances seem to grow in popularity. Judging from the number of them in vaudeville, ancient Greece must have been overrun with Athenian rags and Acropolis trots in the good old days. There is nothing to distinguish Temptation, although the transformation illusion was applauded. Ernest Evans plays the artist and the piano, the last named rather well. The programme also charges him with writing the lyrics.

Robert T. Haines gave his new one-act drama, The Man in the Dark, by William J. Hurlbut, its first performance at the Union Square Theater. The cast follows:

Agnes Gordon Esther Van Eytinge
Edwin Gordon Bernard Craven
Jack Dunne Frederic Burt
An Unknown Man Robert T. Haines

The playlet is admirably acted and has enough of the element of suspense to make it successful in vaudeville. A wife fancies herself in love with a young society man. The two plan an elopement in the shadows of a darkened hall when a match sud-

denly flashes in the hands of a daring but bored crackman, carefully attired in evening clothes. The unknown discloses the "other man's" inner cowardice and weakness to the wife, who orders the caddish lover from the house. Then the Quixotic burglar turns to depart by the window as he came, but the wife gives her thanks and escorts him to the front



BESSIE WYNN.

White, N. Y.

door. The story is not probable, to say the least. But with the excellent acting of Mr. Haines, who gives poise and distinction to the crackman, as well as the capable playing of Mr. Burt and the other members of the cast, the playlet holds the interest.

One of the really attractive events of the week was the appearance of Marie McFarland and her sister, billed as Madame —, at the Union Square. Both artistes possess voices of fresh and pure quality and their numbers were delightful, particularly Madame —'s Berceuse from "Jocelyn" (Goddard). Madame — was seen for the first time without her mask, and, being a twin sister, it was difficult to dis-



Gould-Marsden, Inc., N. Y.
MILLIE DASH.

tinguish between the vocalists. In the future the singers will be known as Marie and Mary McFarland.

On the same bill are Hoey and Lee, the best team of Hebrew comedians in variety. Their parodies are by no means delicately tempered, but their rapid-fire patter will make almost any one laugh. The average teams of this type are irritatingly coarse, but Hoey and Lee are entertaining.

Harry Godfrey and Veta Henderson offered their light, breezy toned "patterlogue" by Morgan Wallace.

Julietta Dika presented her strikingly gowned singing act at the Fifth Avenue Theater. Miss Dika sings American songs with a touch of chic Parisian piquancy. This, combined with the bizarre costumes—especially one of green and pink with emerald plumes—rather than the songs, lifts the offering above the ordinary. Miss Dika gives "You Made Me Love You" in French. There isn't much doubt but that this rag song, brought into prominence by Al. Jolson, is the most widely sung melody in metropolitan vaudeville to-day.

There are, to be sure, a lot of other syncopated melodies in popular favor. These range from catchy tunelessness to utter inanity. However, ragtime was never in greater favor. It seems to have captured England as well as America. Irving Berlin has just started the English capital talking. Londoners seem to look upon him as the creator of ragtime, while, of course, he is in reality but one of its most consistently successful exponents. American "rags" and ballads are sung everywhere in England. The revues, such as Hello, Ragtime, and Everybody's Doing It, reflect the popularity, even in their titles.

Now the rag has invaded Australia. The *Theater*, of Sydney, Australia, says: "There is no doubt about ragtime having reached Australia. Every theater orchestra plays it, so does every street band. It has invaded pantomime, musical comedy, and vaudeville." The *Theater* raises the question, "Do we rag right?" suggesting that many of the current melodies made in imitation lack the truly American qualities of tunelessness, ginger, "a restlessness and hustle, a certain cheeky emphasis, nonchalance, a tendency to drag, with intervals of energetic brightening up."

The field for American vaudeville entertainers and for ragtime has become world-wide. American entertainers of genuine worth—provided their offering can be understood by the average music hall patron—are equally popular in England. The signal failures have been the acts dealing with subjects unfamiliar to British audiences. An American country school skit of exaggerated burlesque was among the recent "fivers." On the other hand, the success of George Beban in *The Sign of the Rose*, a dramatic playlet of broad sympathetic appeal, has been remarkable. There are American vaudeville artists who make frequent tours of the English halls and repeat their hits each time. Indeed, Americans can now be found on almost every bill.

FREDERICK JAMES SMITH.

BECK HAS OPERETTA

To Produce Successful Viennese One-Act Opera on Lavish Scale

While in Vienna recently, M. Meyerfeld, Jr., president of the Orpheum Circuit of theaters, secured the American rights to Der Frigende Rittmeister (The Flying Cavalry Officer), a light opera in one act by Leo Stein and Bela Janbach, with music by Hermann Dostal. Franz Lehar declares Dostal to be the most promising composer in all Europe.

The operetta was first presented at the Apollo Theater, Vienna, on Oct. 5, 1912, and still continues. The American production is to be made under the direction of Martin Beck, and will be seen in the theaters of the B. F. Keith and the Orpheum Circuit. Mr. Beck will produce the piece early in the Fall under the title of Baron Reytbling. The piece requires a large cast and calls for a lavish production.

Mr. Meyerfeld has just returned from a six months' vacation abroad.

VIEWS, REVIEWS AND INTERVIEWS

The Drums of Oude, the artistic dramatic sketch introduced to Americans by Martin Beck through the Orpheum Circuit and later on the Eastern "time," has been accepted in London as the "front piece" to Officer 606, now on view at the New Theater, which brings to mind the quotation from Sir Herbert Tree to the effect that there is less differentiation now than ever before between the vaudeville and the legitimate productions. Martin Beck, indeed, has done more than any one man to bring about this condition. Last season he presented Hedwig Reicher in vaudeville, and placed to his credit an unusual artistic achievement. Miss Reicher is seen only too seldom on our stage, and if we must go to the vaudeville theaters to see her, then vaudeville is the gainer. There are few more misunderstood artists on the stage than Hedwig Reicher, a woman of powerful intellectuality, of consummate art as a dramatic actress, and gifted with a personality that is at once pleasing to the eye and inspiring to the imagination. Mr. Beck's way has been hard, but not more so than other pioneers, and if it means anything to him to realize what his influence on the new vaudeville conditions has accomplished, then he is certainly entitled to this honor.

Our idea of a real monopoly is Eddie Foy and his seven little Foyes in a vaudeville act.

Whitford Kane returned last week from London, where he spent several unsatisfactory weeks, from an artistic point of view. He observes that the London market offers little that is pleasing or profitable, and declares that the programme for the season, as announced in the English metropolis, promises more in vaudeville than the dramatic field. Mr. Kane was one of those who misjudged the American temperament when he offered The Drone at Daly's Theater, scoring an individual success, but a company failure. It is not generally known, however, that thereafter he presented in vaudeville several remarkable sketches of Irish Life. These were done with the idea of presenting them to the managers, and were given under assumed titles and names. They deeply impressed the spectators by their dramatic force, and one play in particular, The Troth, by Rutherford Mayne, was a most powerful drama.

"If any further evidence should be needed to prove that the vaudeville audience appreciate art as well as the legitimate playhouse audience, these little Irish gems certainly offered it," Mr. Kane remarks. "These plays might be termed 'high-brow,' as they were similar in character to those done by The Irish Players during their two engagements in this country, but they were received with every evidence of keen enjoyment and appreciation."

Mr. Kane appeared with the Ulster Players in England for several seasons, and introduced many literary plays of Irish life, which have won signal success upon presentation in the vaudeville houses.

Clare Weldon offers the pertinent observation that the stage-to-day wishes every artist to be good, and demands that they make good.



MINNIE DUPREE.

Bushnell, Seattle.

Irene Franklin.
F. O. Benson, N. Y.

Seymour Hicks, whom the American paragraphs made much sport of during his recent visit to this country, announces his retirement from the "halls" after a brief engagement at the Coliseum in London. Mr. Hicks also announces the forthcoming production of Broadway Jones, which is interesting, but the further information he gives about the George Cohan show is positively startling:

"It will be important, in so far as the first three acts are played between the ten principals, and that the big crowd and music and dancing do not occur till the last act of all," he says. "In this act there is a big cabaret scene, in which some sixty ladies will appear."

Yes, indeed. SOME ladies!

"I am sure," observes Olive Briscoe between jumps, "the railroad time-tables must have been compiled by poets by the way they insist upon all travelers getting up in time to see the sunrise."

There are few players on the stage more popular than Valerie Bergere, who holds the distinction of possessing the largest repertoire of vaudeville plays of any artist in the country. Miss Bergere is an actress of unusual ability, and is singularly gifted as a producer. It is significant, therefore, when, in an interview, she declares that the time is near when every vaudeville bill will contain what might be termed an "individual dish" of all the forms of amusement which make the other branches of the amusement field interesting.

"Drama will, of course, furnish the component part," she declares, "but opera, concert, comedy, extravaganza and all other branches will contribute to the evening's entertainment. Vaudeville will be the *multum in parvo* of the amusement stage. It is the entertainment for the man or woman with big desires and little time. It will mirror the ever changing conditions of our national life, and will be a liberal education to those who witness an evening's entertainment."

Minnie Dupree is now at her delightful country place at Bellport, L. I., and it will be gratifying news to her friends—and they number legion—throughout the United States, to know that the serious operation which she underwent in Boston a few weeks ago was entirely successful, and that she will revive her vaudeville tour next month when she presents at the Palace Theater, in this city, The Man in Front, one of the best dramatic sketches that have been seen this season. Alfred Sutro, who wrote this sketch, is so well known to playgoers as to need no introduction to Americans, and his gem of a playlet, as produced by Miss Dupree, has been accorded the distinction of "first-night" reviews throughout the West, where she has presented the sketch during the past season. Her tour was interrupted by her physical misfortune, but she will soon return, and those who wish to note the changes and improvement that have come to vaudeville during the past decade can view the evidence in this sketch.

DIXIE HINES.

BEHIND THE VAUDEVILLE FOOTLIGHTS

St. Louis gave birth to Tony Faust's and Isbell D'Armond. To the former she gave great size and some popularity; to the latter great popularity and some size. Isbell D'Armond fills a very small space in the ambient of art, but what little she does occupy is pregnant with personality and importance.

Isbell D'Armond has been so busy doing things in her short and eventful life that she has not had time to grow. That's the truth. The only real rest she ever obtained was in Philadelphia, when she spent a lifetime there for four years at St. Mary's College. When it was finally discovered that she would never grow up, she went to London. Here the call of the footlights became so strong that she capered over towards Terry's Theater, where the American farce, A Parlor Match, was playing. Some say Miss D'Armond was cast to play the match, but it was decided that she was too small for the role, so she was given a roving commission to run in and fill any small space that was too diminutive for any other member of the cast to occupy. She did it with such excellent result that she received her salary at the end of a week and became a regular actress.

Being of diminutive stature, she played appropriate parts in many musical plays, her first notable engagement being with Francis Wilson, with whom she made a long tour in 1901. At this time she was not always seen, but she was invariably heard, and the late Dan Daly, being somewhat nearsighted, and believing her to be an animated doll, begged Mr. Wilson for the American rights. Mr. Daly had the honor of introducing her to New York, and the largest American city accepted with alacrity the smallest American prima donna. The next season she was with Frank Daniels, being subsequently grafted on The Wizard of Oz, Babes in Toyland, Baroness Fiddlisticks, and The Shogun. By this time she had effectively proven that the rarest jewels are not the largest in bulk. She impressed a tremendous personality over an extensive area, and the next season returned to the metropolis in Mam'selle Champagne, from which she graduated to Eddie Foy. Elsie Janis offered her protection for a season, after which in rapid succession—often too rapid for her peace of mind—she played in The Girl Question, The Queen of the Moulin Rouge, and, what was one of the most notable of all her engagements, The Beauty Spot.

It will be observed that the foregoing has given little encouragement to believe that Miss D'Armond would ever figure in a vaudeville "Who's Who." This preliminary, however, leads to the inevitable, which is that one with such talent, beauty and personality must, perforce, find herself sooner or later—depending entirely upon the perquisites before mentioned—in vaudeville, and in 1911 she became associated with "Billy" Gaston. This duo presented a delightful vaudeville "whatyoucallit" of music, dancing and comedy. Conflicting personalities soon prompted a discontinuance of their artistic efforts, and after a brief duration of "at liberty" she secured

(Continued on page 14.)



ISABELL D'ARMOND.

Otto Sarony, N. Y.



WILLIAM H. THOMPSON.



FRANK KEENAN.



HENRY WOODRUFF.



HENRY E. DIXEY.

THIS WEEK'S VARIETY BILLS

FIFTH AVENUE.—Willie Weston and Mike Bernard, Marion Barney in Spite, Marion Garson, Frank Mullane, Lamb's Manikins, Roscoe Midgata, Henry and Francis Mantella, Rogers and Dorman, Les Montforts.

HAMMAMSTRAIN'S.—Ching Ling Foo, Juliette Dika, Bert French and Alice Ella, Mirth and Knott, Snyder and Dean, Ray Ellmore Ball, Gliding O'Neers, Cadets de Gascoigne, Prince Florio, Three Beautiful Types, Cabaret Trio, May's Harmonists, Dale and Boyle, Tetchow's Cats, Hayden, Borden and Hayden, Bedini and Arthur, Dainty Marie.

UNION SQUARE.—William Morris, The Lawn Party, Chung Wah Four, Foster and Lovett, The Act Beautiful, Bradley Martin and Edyth Fabrin, Those Four Girls, Bonair and Ward, Frawley and Hunt.

BRIGHTON BEACH MUSIC HALL.—Song Revue, Lyons and Yosco, Golden and De Winter, Sydney and Towale, Two Alfreds, Nellie Nichols, Russell's Minstrels.

HANDSON'S.—Julius Steger, Herman Timberg, McKay and Ardine, Visions d'Art, Harry Wardell, Mae West, Rolando Brothers.

NEW BRIGHTON.—Lulu Glasser, Don, Nina Morris and company, Iamed, Carl Eugene company, Gillette's Animals, Charles F. Semon, Armstrong and Ford, Orletta and Taylor.

BIG ESTATE FOR SOHLKE

Gus Sohlke has just fallen heir to an estate valued at nearly \$300,000. The London *Free Press* says:

"Congratulations to Gus Sohlke, the producer of Come Over Here at the London Opera House, who has been adjudged by the German courts to be the rightful heir to a property worth over \$200,000. The judgment has been arrived at after fifteen years of litigation. The property was left to the next of kin, the fortunate Gus Sohlke, by a highly respected toyman of Nuremberg—Augustus Sohlke. Gus's mother was the famous Augusta Sohlke, in her day a great danseuse of Berlin and Vienna, and it is from her, doubtless, that her son inherits his talent for dancing and stage production. It is only since Mr. Sohlke's arrival in this country that he has been able to complete the proof of his identity."

IRVING BERLIN'S HIT

In telling of Irving Berlin's hit in Hello, Rag-Time! at the London Hippodrome, the *Free Press* says:

"The most important of the new features is the visit of Irving Berlin, the famous composer of 'Alexander's Rag-Time Band,' 'Everybody's Doing It,' etc., etc. Stepping on to the stage on Monday last the audience appeared surprised at the youthful appearance of Irving Berlin, and when he gave several selections from his repertoire the whole house rose in deafening applause. Many demands for encores were smilingly conceded, and to shouts for a speech the young man, obviously much affected by his reception, thanked his audience for the hearty way in which they accepted him and his work that had come before him."

TENOR BECOMES PRODUCER

Joseph Sheehan, the opera tenor, who has been in vaudeville, plans to become a producer this season. Under the firm name of Beck and Sheehan, a musical act, The Girl from Mumm's, with Olive Vall as star, will be presented. The offering opens in the Middle West late in August.

GERALD GRIFFIN SAILS

Gerald Griffin, who has been spending a few months on his native heath, sailed from Boston on the *Winfred* July 19, to resume his bookings in England, which run for the next two years. He will spend a few weeks at Carlsbad, Germany, before beginning actual work. Mr. Griffin has taken with him four sketches which he will try out in the near future.

VAUDEVILLE WAR?

ATLANTIC CITY, July 22.—It is rumored here that the theater on the new pier at New Jersey Avenue, which will probably be finished within a month, is to be leased by Keith and Proctor. Its near proximity to the new Nixon makes this possibility interesting, as the Savoy, playing Keith attractions, is now featuring big bills in the expected vaudeville war with the low prices of the Nixon.

The new pier was informally opened on Wednesday, July 16, to exhibit the new stores and a big floral garden under construction and from which the pier will obtain its name, "The Garden." Philadelphia capitalists, including Alfred E. Burke, now interested in the Steel Pier; Louis Burk, George H. Earle and others are the owners.

FRANK FERGUSON SUCCESSFUL

Frank Ferguson is playing his ninth consecutive week at Keith's Bijou Theater in Boston.

Mr. Ferguson is supported by the Bijou Stock vaudeville company. Six of this author-actor's playlets have been given, a short farce by A. E. Thomas and two playlets by new authors. Business at Keith's Bijou remains excellent, notwithstanding the warm weather. Mr. Ferguson will resume his tour in his Christmas playlet, Billy Boy, early in October.

BEHIND THE VAUDEVILLE FOOTLIGHTS

(Continued from page 13.)

the services of Frank Carter, with whom she has since appeared as Isabell D'Armond and Frank Carter, in the important vaudeville theaters in the United States, Canada, England, France, Germany and the Pol circuit.

Last season Miss D'Armond, with her artistic associate, went to Europe for a brief stay. They appeared in London, with such unusual success that she was immediately booked for a return engagement, and at the present moment is, no doubt, winning applause and pounds, or coopeks or rubles, or other equivalent to our own coin of the realm, in some of the many foreign capitals to which she is joyously welcomed.

Miss D'Armond is the smallest artist, and the biggest favorite, that ever came out of St. Louis—and all who can do come out of St. Louis. She is petite, nimble of foot, and a vision of refined pulchritude on the stage. As an entertainer she appeals by reason of her personal charm quite as much as by her undeniable talent. One is reminded that you can no more measure talent by avoidpouls than one can estimate the value of the contents of a book by examining its Roycroft binding.

MARION DIXON.

"JUMP" ON HORSEBACK

Gertrude Van Dyck, who appeared at the Grand in Albany last week, made the trip from Boston to the Empire State capital on her pony, "Jocko." She made the horseback "jump" by way of Worcester, Springfield and Pittsfield.

MOORE AT FAIR HAVEN

George Moore, who has been in vaudeville with Gertrude Vanderbilt, is spending the summer at Fair Haven, N. J.

BOOKED FOR FIFTY WEEKS

Violinsky is booked solid for fifty weeks, opening at Keith's in Boston on July 28.

EDWIN HOLT'S NEW ACT

Edwin Holt, recently seen in David Belasco's production of *The Woman*, is soon to appear in vaudeville in a sketch, *The Palmy Days*, by Edgar Allan Woolf.

BISPHAM AT PALACE?

David Bispham, the distinguished baritone, now appearing in Australia, is to play eight weeks in vaudeville, according to rumors. He will first appear at the Palace in September.

GEORGE BEBAN RETURNS

George Beban arrived from Europe on Monday on the *Prince Friedrich Wilhelm*. Beban has been scoring in the English music halls with his playlet, *The Sign of the Rose*.

HARDING NOT FOR VAUDEVILLE

Lyn Harding denies that he is to appear in vaudeville in the United States. Each summer Mr. Harding plays a limited engagement in London, but declares that without an American playlet he would not attempt to play in New York. He may return to the dramatic stage in the United States next season, however.

CARSON AT FIFTH AVENUE

James B. Carson, last season in *The Red Petticoat*, appeared at the Fifth Avenue Theater last week in his new vaudeville act. Carson uses character songs and stories of his own writing. Carson filled the position on the bill for which Jack Gardner was billed.

KEENAN IN NEW PLAYLET

Frank Keenan is engaging artists for a new vaudeville playlet.

LIND IN "GRINGOIRE"

Homer Lind has been invited to present *Gringoire*, one of his most delightful playlets, in vaudeville before his dramatic season commences.

FLAVIA ARCARO LEAVES VARIETY

Flavia Arcaro, who recently appeared with Leo Edwards, has been engaged for a production, and will not return to vaudeville this season. Miss Arcaro declined a long tour with her pianologue.

DOYLE GETS \$12,000

Patsy Doyle has fallen heir to \$12,000, left by an uncle who died in Norwich, N. Y.

TANGUAY ROAD COMPANY

According to reports, Eva Tanguay and her own vaudeville company will open at the Teck in Buffalo on Sept. 2.

CHICAGO VAUDEVILLE

By E. E. MEREDITH.

Al Weidner, manager of the Ashland Theater, is visiting in New York, his theater having closed until August 18, after a profitable season.

Charles E. Hodkins has returned from a three weeks' tour of his theaters in the Southwest and Middle West. His circuit will be affiliated next season with the Jones, Linnick and Schaefer agency.

Percy Challenger has changed his plans about trying out a playlet, *The Fourth Floor Back*, and will appear with Melbourne MacDowell in *The Sheriff*, playing his original role of Billy Allen.

HAS EUGENE WALTER SKETCH

Gus Edwards, according to reports, is to present a playlet, *Inside the Circle*, by Eugene Walter, in vaudeville.

WIRTHS IN VAUDEVILLE

May Wirth, Stella Wirth, and Fidem Wirth, who have been featured performers with the Barnum and Bailey Circus, are to tour the U. S. O. time. They have left the tented show and will rest for six weeks at Hempstead, L. I.

VAUDEVILLE NOTES

Tom Waters has been engaged for the Anderson Gaiety Theater company in San Francisco.

Nora Bayes is booked by the U. S. O. to appear in an elaborate act with her husband, Harry Clark.

Junie McCree is preparing new acts for John E. Henshaw, John and Emma Ray, and Rita Redfield.

Sammy Ronan, "the generation comedian," is playing in and around Boston in a new act, *The Three Ages of Man*.

Agnes Dorantes, a clever child actress, has been impressed for a vaudeville tour this Fall. She will present a single act of song and dance.

Arthur Dunn and Catharine Hayes have dissolved their association, and Mr. Dunn will appear in a production in the Fall. Miss Hayes will probably continue in vaudeville.

Lola Fox will appear on the Orpheum circuit next season in a new single act. Miss Fox was recruited from the concert stage and is one of the most interesting of the newly discovered artists. She is the possessor of a voice of unusual charm, and will interpret German and Swiss songs, as well as Colonial and old negro melodies.

Cathryn Chaloner, in her comedy playlet, *Kate's Press Agent*, will continue throughout the summer without interruption. It occupies an important place on the bill at the Temple Theater, Detroit, next week, and will play the Temple, Rochester, the week following.

Following his tour of the Orpheum Circuit in George Ade's sketch, *Speaking to Father*, Milton Pollock will play four weeks on the Interstate time. His bookings follow: Feb. 8, Majestic Theater, Fort Worth, Tex.; Feb. 15, Majestic, Dallas; Feb. 22, Majestic, Houston; March 1, Plaza, San Antonio, Tex. Mr. Pollock is supported in the playlet by Charles Walton, Dorothy Hope, and Clyde Tressell.

Lou Anger will present his German morologue at the Coliseum, London, next month. Sophy Barnard, the light opera prima donna, will accompany him.

Emma Carus, who is doing the great Northwest, writes that she will return to New York the last of August and will have ready for presentation at that time the most pretentious vaudeville act she has ever done. This is, in the parlance of the street, "some task."

Harlan E. Knight is spending his vacation in Maine. He will reopen in Una Clayton's *The Chalk Line*, in Boston, in September.

Will Cressy and Blanche Dayne have been pleasing Honolulu theatergoers with their *The Village Lawyer*, *Town Hall Tonight*, and *The Man Who Remembered*.

Dolly Connelly, late of All Aboard, is to appear in vaudeville with her husband, Percy Wenrich. They will be seen at the Brighton Beach Music Hall on Aug. 2.

Vera Maxwell, the American dancer, was awarded second place in the London *Pellows* competition for the "smartest lady of the season." Miss Maxwell has been appearing at the London Empire.

Lalla Sabini has been given five weeks over the Jones, Linnick and Schaefer time. Miss Sabini controls the famous act of the *Great Lafayette*.

Frederick Wallace will commence his second season with John Stokes's comedy sketch, *The Leap Year Girls*, in the Middle West next month.

Maudie Rockwell will abandon her vaudeville season next week, when she begins rehearsals for the new musical extravaganza which has been organized to exploit her talent. Miss Rockwell is the wife of Chris O. Brown, the booking manager for the Sullivan and Considine circuit in the West.

"When Women Rule"

UP TO DATE NEWS OF THE STOCK COMPANIES

THE STOCK TICKER

On Persuading Audiences to Come

Certain stock houses over the country seem to be having a hard time in getting patrons. Some of them even close without definite ideas of reopening, because (so they say) of the hot weather or end of the season—polite Summer actions. An occasional one naively admits its reason for darkness as lack of funds. Naturally none of them violates professional or personal ethics in owing up to lack of patronage.

Prior to closing, this management makes a frantic bid for approval by instituting weekly receptions when regular subscribers may meet their favorites over the footlights; that one supplements the same idea by a wholesale distribution of tea; still another distributes souvenirs or inaugurates some kind of contest for the stimulation of waning interest. They spend barrels of good money at this sort of thing, utterly forgetting or disregarding the basic principle of theaters in general, to produce good plays.

A good play, well written, well produced and well acted, needs no receptions, tea or souvenirs to exploit it. The money devoted ordinarily to cheap expensive devices, such as these, judiciously invested in making the attraction itself of better quality, will be found in the long run to pay better returns without impairing the dignity of the theater.

NEW YORK STOCKS

HARLEM OPERA HOUSE.—This week Going Home, the four-act comedy by Paul Armstrong and Rex Beach, is being presented. Thomas's popular play, Arizona, was pretentiously revived last week to excellent business, the large audiences finding full enjoyment in the excellent interpretation of Lieutenant Denton by Lowell Sherman, in the work of Eda Von Luke as Bonita, and in that of their creditable support. Marta Ostman as Estrella gave a noteworthy performance. Roy Gordon, Felix Krembs, Frank Campbell, J. Arthur Young, and Ione Bright deserve mention, as does Robert Dashon, who joined the cast this week with Miss Von Luke, and won applause as the vagabond.

ACADEMY OF MUSIC.—Dumas's famous emotional piece, Camille, is being revived this week. Priscilla Knowles playing the title-role and William J. Kelly, Armand. Last week a pretentious and creditable production of The Merchant of Venice brought many people to the large house. Miss Knowles made a beautiful Portia, while Theodore Friebeus presented a careful and fine study of Shylock. Angela McCaull made a fetching Jessica, and Marie Curtis a sweet Nerissa. A delightful Laureolat Gobbo was young Henry Southers, who received much individual applause. Brigham Boyce, Julian Noa, and William Green were seen to advantage in a large cast.

SHERMAN TAKES VACATION

After the concluding performance of Going Home at the Harlem, New York, on Saturday night, Lowell Sherman, the popular and capable leading man of the organization, will leave for a vacation of three weeks. Complete devotion of thought and energy to his work has told somewhat on Mr. Sherman, making his rest well deserved. He will return to the company the third week in August.

NEW PLAY PRESENTED

The stock at the Seattle Theater, Wash., which recently closed its season, presented as a concluding bill a new play from the pen of Rachael R. Marshall, a gifted young local writer, one of whose sketches was lately accepted for vaudeville presentation by Blanche Walsh. The title is The Short Cut. Oliver D. Bailey, stage-manager of the Seattle, collaborated on the offering. The piece deals with the vice probe now being carried on in New York and Chicago, and Miss Marshall is said to have done her work fearlessly and to the point.

PHILADELPHIA NOTES

The Orpheum Players continue with their success straight through the Summer season. Last week they gave H. A. Du Souchet's farce, My Friend from India, with Thurston Hall and Gertrude Dallas in the leading parts. Both were well received. Mr. Hall had already been introduced to Philadelphia by filling a vacancy in the cast the week before. Joseph Kaufman, the new juvenile, had an important part in A. Keene Shaver, and acquitted himself creditably. Other new acquisitions are Lois Frances Clark and Mabel Carruthers. They, with Shep Camp, Edward E. Horton, Florence Roberts, Constance Hyatt, and other regular members of the company, helped to make the bill popular. This week, The Gay Lord Quex.

THEODORE FRIEBUS RESTING

Theodore Friebeus, whose work last week as Shylock in The Merchant of Venice won so much favorable comment, is going, after one hundred and thirty consecutive weeks as leading man at the Academy of Music, New York, on a three weeks' vacation.

His place is to be occupied during his absence by William J. Kelly. Mr. Kelly made his first appearance in Camille on Monday afternoon.

IRENE OSHIER IN PITTSBURGH

The new leading lady who joined the Harry Davis Players in Pittsburgh last week is Irene Oshier, who was seen in New York in The Poor Little Rich Girl last season. She has a distinguished record, having made her debut with Blanche Walsh in The Resurrection, won commendation for her work with the municipal players of Pittsfield, Mass., and followed Dorothy Donnelly in the leading role of the first road company of Madame X. She plays this week in The Girl of the Golden West.

PRISCILLA KNOWLES ON VACATION

For the first time in something over two years, Priscilla Knowles is to have a period of rest. She says she saw so many others with nothing to do hanging heavy on their hands that it became contagious and she caught the idea. She goes away on Aug. 4 to Holly Beach, where she vows nothing will prevent her having a good time. Of course she will have to cut into her second week from the far end to find time to rehearse for the bill on her return, but she is too much the optimist to complain.

At first it was feared that he would be unable to play, but he refused to permit the audience to be dismissed, so went on with his part, his arm in a sling.

KELLARD COMPANY CLOSSES

The Ralph Kellard company, Syracuse, N. Y., closed last week at the Empire Theater, with Little Johnny Jones as the attraction. Their greatest successes during the season have been in the series of George Cohan musical pieces released for stock. In the personnel have been Ralph Kellard, Florence Edney, Rebecca Ridgeley and Corbett Morris.

LILY CAHILL IN TEXAS

The new leading lady of the Lake Cliff Casino, Dallas, Texas, is Lily Cahill. She first came into prominence in stock with James K. Hackett. She created the part of Asenath in Joseph and His Brethren, and the part of Elsie Gray in A Man's Friends. She is to remain in Texas for the Summer, feeling at home there, inasmuch as she is the daughter of a well-known San Antonio lawyer.

STOCK NOTES

Justina Wayne recently succeeded Gertrude Dalton as second leading woman of the Elitch-Long stock company at Denver, Colo.

Louise Hamilton scored a hit as the Vampire in A Fool There Was, at the Jefferson, Portland, Maine, last week.

Claudia Lucas has joined the stock at Gloverville as leading woman, opening this week.

May Buckley as Mary in Forty-five Minutes from Broadway, was seen to advantage at the Colonial in Cleveland. This week, The Passing of the Third Floor Back.

Thurston Hall has been engaged by Will Page as leading man for the Orpheum, Philadelphia.

Louise Gerard appeared as Patricia O'Brien in The Chorus Lady in St. Paul last week. Anne Bronough joins the company this week as leading woman, opening as Lovey Mary in Mrs. Wiggs of the Cabbage Patch, under Wright Huntington's able direction.

Charles Garver has been engaged as leading juvenile in support of well-known stars, which William Morris will offer at his new theater, the Washington, in Detroit. The season opens July 21 with James K. Hackett. The first play will be Samson.

The Suburban Stock company of St. Louis, headed by Mabel Talliaferro, played Arizona last week. Fred Kirby, Wilbur Higbee, and Joe Gillev earning particular mention for good work. Director Joseph O'Meara acted Sergeant Kellar.

Mrs. Wilbur Higbee has taken a three years' lease on the Marguerite Clark Theater, St. Louis. A first-class stock company, under the direction of Mr. Higbee, who will probably also play leads, will open there some time next month. Frank K. Tobin has been engaged for juvenile parts, and Agnes Blyle for ingenue. The house in question recently closed for lack of funds, and is to be reopened for the same reason.

Catherine Calvert recently played a one week's engagement in Paul Armstrong's play, The Escape, at the Burbank, Los Angeles. Her appearance came as a distinct surprise, and she received a hearty reception. She will have the same part in the New York production.

Byron Beasley was signed by Oliver Morosco the other day to remain with the Burbank company, Los Angeles. He was to have joined Margaret Illington in New York.

The Doyle Stock Players are at the Powers Theater, Decatur, Ill., this week, playing in repertoire. They opened last week in Alice of Old Vincennes, playing Mildred, Monday; A Legal Prisoner, Tuesday; On the Suwanee River, Wednesday; The Belle of the Blue River, Thursday; The Price She Paid, Friday; Everybody's Doin' It, Saturday, and The End of the Trail, Sunday. Louise Brown, wife of Mr. Doyle, is a great favorite as leading woman.

Albert Lang, the stage director, who is at Mt. Clemens on account of poor health, reports such excellent improvement that he will leave for New York about the first of next month; at liberty for stock or other productions.

Frank M. Thomas, who has been leading man with the Wright Huntington Players, has closed a most successful season of twenty weeks with that organization and left St. Paul July 12 for Chicago, where he will open at the Fine Arts Theater July 21 in How Much is a Million? succeeding his brother, Calvin Thomas, who goes to New York to open with Thomas Wise in The Silver Wedding at the Longacre Theater on Aug. 7.

Manager Zabriskie's season of ten weeks at the Empire, Paterson, N. J., closed with a fine production of The Prince of Liars. Stage Director Edwards will Summer at Hudson, N. Y. Carol Arden will remain temporarily in Paterson, while Willard Blackmore will rest at his home in St. Louis. Fred W. Quimby will rusticate at Saratoga. Fred C. House and his wife have returned to New York. Francis McGrath remains in the city.

Iselta Jewell, the leading lady of Poll's, Washington, takes a month's vacation at



LOLA DOWNIN.

F. C. Bangs, N. Y.

Among the younger leading women who attract attention in stock and out is Lola Downin, at present distinguishing herself by her exceptionally versatile and artistic work at the head of the Poll Stock company in Worcester. This is her second season in that city, where she has become a tremendous local favorite, having earned the reputation of being the most popular leading woman who has played in Worcester since the days of Florence Reed there.

Miss Downin has youth, beauty and unusual talent in her favor, and her striking personality quickly endears her to her audiences wherever she goes. Being intensely ambitious, she gives the same careful study and treatment to all roles that are entrusted her, whether they happen to give the leading woman special opportunity or not. The result is that she retains her popularity, as her long and highly successful seasons in stock attest. She has her full share of versatility, seemingly being equally at home in high comedy and powerful emotional roles. Thus this season she has scored signal successes in such widely varying characters as the title-role of The Talker, as Wanda Kelly in The Woman, Emily Griswold in The Boss, Catherine Dar-

win in The Gamblers, and Fannie Jasper in Get-Rich-Quick Wallingford.

Miss Downin has headed high class stock companies in numerous important cities during the past few seasons, such as Cleveland, O.; Portland, Me.; Paterson, N. J.; San Antonio, Tex.; Waterbury, Conn.; Worcester, Mass., and others. She has not stuck religiously to stock, however, and in the interim has played Jo, the tomboyish character in the Chicago Little Women company, for W. A. Brady, and Catherine Darwin in the company presenting The Gamblers in Chicago and on tour in the West. As well as for the sincerity and distinction of her acting, which has won high praise from the critics, Miss Downin is known for her taste in matters sartorial. While she does not believe that clothes make an actress, she is a firm believer in appropriate dressing for every role, and the beauty of her gowns in roles calling for display of toilettes has frequently commanded words of praise from the reviewers. That Miss Downin will be heard from more prominently in the near future is the prediction of those who have watched her highly intelligent and well directed work during the past few seasons.

BUFFALO PLAYERS WED

W. B. Coleman surprised his fellow members of the Northampton company at the Star Theater, Buffalo, N. Y., the other day by marrying charming Fay Duffy, another worker in the organization. The couple will rejoin the company after a brief honeymoon spent at nearby resorts.

IRENE SHIRLEY MARRIED

Announcements of the marriage of Irene Shirley, long popular in El Paso, Texas, as a stock actress, have just been received by friends in that city. The ceremony took place at San Rafael, Cal., on June 21. Her husband, Howard Frickleton, is a native of Joplin, Mo., and has theatrical interests in El Paso. Mr. Frickleton is now at the latter place, his bride being temporarily in California.

THEODORE ROBERTS IN DENVER

On July 6 Theodore Roberts began a limited starring engagement with the Fealy-Durken players in Denver, beginning as Canby in Augustus Thomas's famous play, Arizona.

PLAYS DESPITE INJURY

Joseph Kaufman was injured just before the evening performance of his first day with the Orpheum Players at the Chestnut, Philadelphia, last week, but despite his pain played his exhausting role in Du Souchet's farce from start to finish, just as Ralph Hers did in Dr. De Luxe under similar conditions some time ago.

Kaufman was going to dine with some friends when the automobile he was in stalled, and he volunteered to crank it. A back-fire took place and a fracture of his right forearm resulted.

her country home in Babylon, N. Y., where she has her personal hanging garden. She expects to visit Newport, R. I., before returning to resume work with the popular organization.

Robert McKim joined the Utah Theater Stock company in Salt Lake City last week, playing leads. His introduction to the public was in Arizona. He pleased greatly as Denton. Regina Connell as Bonita, Ida Due as Estrella, Ronald Bradbury as Captain Hodgman, Frank Jonasson as Colonel Bonham, and the rest of the capable company, well cast, won praise. This week, Divorcees.

Oliver E. Hinsdell, until recently playing juveniles with the Colonial Stock of Indianapolis, is now spending the summer at his home, Oak Terrace, Elgin, Ill.

Poll's, Springfield, presented James's Master of the House last week with Carl Brickert returned to the cast. All the favorites were well cast, the production playing to good business. The management has hit on the happy device of taking moving pictures of the outgoing patrons one day each week and showing them the following week inside. "See yourself in the movies."

The Buhler Stock, of Columbus, Ohio, recently closed owing to increasing hot weather and consequent falling off in business. The organization's plans for reopening have not yet been made public. Mr. Buhler is at present with his wife at the home of his father-in-law in Washington, D. C.

Business-Manager Frank Whitbeck, of B. F. Keith's Popular Players at the Bushwick Theater, and last season manager of Mr. Keith's Greenpoint Theater, will on Aug. 1 assume the position of general business-manager of the Pitt Theater company of Pittsburgh.

Florence Carpenter has just closed a successful ten weeks' engagement as leading woman with the Lindsay Morison Stock at Gloucester, Mass. She is going in vaudeville next season under the management of Gordon and Lewis.

The Boss is this week's bill at B. F. Keith's Theater in Providence, R. I. Marian Fairfax's play, The Talker, was well received last week. Frances Neilson making an admirable Kate and Lynne Overman doing good work in the Tully Marshall role. The other favorites, including Helen Reimer, Marguerite Skirvin, Guy D'Enery, and Berton Churchill were well cast.

Henry Hall has accepted an engagement to play leading roles with the Liberty Stock company, of Oakland, Cal. Ivan Miller, one of the prominent members of Bishop's Players in the same city, has returned from a trip to Honolulu. Broderick O'Farrell, also a member of that organization, has left for a short vacation to Portland.

The Edward Doyle Stock company of fourteen people opened an indefinite engagement at the Power's Theater, Decatur, Ill., Sunday evening, July 13. The company came from Elwood, Ind. Alice of Old Vincennes was the opening play. The company has a dozen others in its repertoire.

Eloise May Clement, who opened the season as leading woman with the Greenstock Theater Stock company, Tampa, Fla., has come through an operation for appendicitis with flying colors and expects to be at work again soon. Miss Clement, who is at present confined in the Halcyn Sanitarium, Tampa, is well known as a member of James O'Neill's supporting company in Monte Cristo, The Merchant of Venice, and Virginia.

Allan Murnane, the juvenile man of the Jefferson Theater Stock company, Portland, Me., is playing the lead in Brewster's Millions. This is the first time Mr. Murnane has been seen in the lead and his many friends have been anxious to see him playing opposite Adelaide Keim (Mrs. Allan Murnane).

Franklyn Munnell, leading man with the Jefferson Theater Stock company, Portland, Me., is enjoying a few weeks rest at one of the Maine Summer resorts.

Lillian Kemble will appear as Mistress Nell at the Orpheum, Montreal, week of Aug. 31. This is the first costume piece the company has put on this season.

Frances Nordstrom, formerly of the B. F. Keith Toledo Stock company, is playing leads with the Keith Portland, Me., organization, replacing Violet Heming.

The Crotty Sisters and Joseph Crotty have joined the Empire Stock company at Springfield, Ill., and have given a good account of themselves.

The Million is being given this week by the Lytell-Vaughan Players in Albany, N. Y., at Harmanus Bleecker Hall. Hawthorne of the U. S. A. next week and Madame Sherry to follow. This last named attraction is to be the concluding bill of the company, a pretentious production to mark the farewell.

A belated piece of news records that Warda Howard had the Order of the Daughter of the Desert conferred upon her by local Shriners—particularly speaking, the Ada Patrol Band—during a performance of Wildfire at the Princess Theater, Tacoma, Wash. A camel contrived by the property man, so the story goes, was the life of the party. Miss Howard has evidence of the occasion in the shape of a gold and silver loving cup, "hallowed with bitter tears shed by the jealous wife of Mahomet."

H. H. Van Buren and his wife, Dorothy Barnard, closed last week with the Columbia Players, Washington, D. C., to accept a joint season's engagement in Winnipeg, Man., commencing there Aug. 12, with The Girl of the Golden West.

"MISTRESS MARY" GIVEN

Tuneful Pastoral Opera Tried Out at Huntington, L. I.

Mistress Mary is the title of a pastoral opera which was performed for the benefit of the Huntington Emergency Hospital Fund, at Huntington, L. I., on the nights of July 9 and 10. It proved one of the best local productions ever seen there, and made such a pronounced hit that though one performance only was originally intended, popular clamor forced a repetition.

Margaret H. Martin, a gifted young woman of Chicago, is the author of the book and music, and directed stage and orchestra



J. V. Feather, L. I.

SCENE FROM "MISTRESS MARY."

during the performances as well. The music is melodious, the lines bright and sparkling, and Miss Martin won great acclaim for her achievement.

Distinctive features of the opera were the performance of the trained lambs, with the assistance of the shepherd maids; the frog orchestra, with its deep croakings; ballet of the will o' the wisps, and fantastic tripping of wood sprites.

The whole was excellently done by local talent, which worked so smoothly and harmoniously and with such intelligence that they might easily have passed for a professional performance, judging from the general comment of those who witnessed them. Miss Martin has been much encouraged in her work by professionally qualified critics and hopes to get a hearing for her offering in New York. Her music, especially, is highly praised.

JULIA DEAN IN AMES'S PLAY

The first of the Fall productions by Winthrop Ames will be a comedy, Her Own Money, by Mark Swan. Julia Dean, best known for her work in Bought and Paid For, will be featured. It is understood that the play will go into the Comedy Theater in September, but arrangements may be made for another playhouse. Mark Swan is well known as a writer for Broadway productions, his latest being the book for All Aboard, the Lew Fields Summer show.

SENDS COMPANY HOME

Fritzi Scheff Provides for Her Stranded Company in Chicago

The sensational stories relative to the Mile Modiste company, which disbanded in Chicago Saturday a week ago, were set at rest by George Anderson, manager for Fritzi Scheff. Money for the hotel bills and transportation of the company was sent to Chicago on that date by Mr. Anderson, as promised, and the members started for New York the same evening. A spell of extreme hot weather is held responsible for the ill luck that overwhelmed the attraction. The attendance was wholly out of proportion to the expense of the company, and Mile Modiste has apparently outgrown its popularity, at least in the large cities. It is understood that Martin Beck assisted Miss Scheff financially in bringing the company back to New York. The scenery will be stored for future use. Miss Scheff's immediate plans are not known. She has gone to a country resort to recuperate and could not be communicated with.

FLORENCE MALONE GETS OVATION

Florence Malone, who is now on her vacation at Casco Bay, Maine, and will shortly be seen in a Broadway production, received a rousing send-off from the regular patrons of the Harlem Opera House, New York, when she closed there recently. Twelve curtain calls were responded to by her, and she made a speech into the bargain. The employees of the house gave her a magnificent basket of flowers in addition to the pieces from her audience. She was held up in the lobby and compelled to make a second speech there, before finally going, under the escort of her manager, Harry Swift, to a neighboring restaurant, where the rest of the company had assembled to give her a farewell dinner.

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T. M. A. ELECT OFFICERS

San Francisco Chosen for 1915 Convention Over Atlanta—Sixty Cities Represented

SPOKANE, WASH., (Special).—Eighty delegates from sixty cities of the United States and Canada attended the biennial session of the Theatrical Mechanical Association, in Spokane, July 7 to 10, and the convention proved one of the most successful in the history of the organization.

At Wednesday's session San Francisco won out over Atlanta as the convention city for 1915. It is believed Atlanta will be the scene of the 1917 grand lodge meeting. The following grand lodge officers were elected:

President—Charles W. Schweitzer, Cincinnati. First vice-president—W. G. Horne, Oakland, Cal.

Second vice-president—A. L. Gordon, Philadelphia.

Third vice-president—Charles Nolte, Pittsburgh.

Fourth vice-president—J. S. Haughey, Portland, Oregon.

Fifth vice-president—E. M. Quinn, Sharon, Pa.

Secretary-treasurer—H. C. Newman, Toronto, Ont.

Trustees—W. R. Lowther, Birmingham, Ala.; Fred Thompson, Spokane; R. M. Hall, Ottawa, Ont.; G. E. Manning, Peoria, Ill.; and C. F. Hicklin, Calgary, Alta.

Grand Marshal—W. J. McDonald, Minneapolis.

Grand Tyler—Max Fowl, San Francisco.

Finance Committee—Frank Hammond, Atlanta, Ga.; J. H. Miller, Toronto; G. N. Olds, Butte, Mont.; W. J. Delaney, Providence, R. I.; and J. Fowl, Los Angeles.

Laws, Appeals and Grievance Committee—M. P. Pickering, Boston; L. M. Hemrich, Chicago, and A. J. Mitchell, Buffalo.

Edna Newman, daughter of Grand Secretary Robert C. Newman, of Toronto, Canada, was accorded the distinction of being the first honorary member admitted to the grand lodge of the Theatrical Mechanical Association. The precedent broken here may never be broken again, according to the delegates.

The young woman is twenty-one years old. The fact that her father has been secretary of the organization for many years and that, through assisting him in his work, she is as familiar with the details of administration of the organization as any member, gained the honor for Miss Newman.

Salt Lake City made application for the organization of a lodge at that place, but the grand lodge ruled that, if the members started a new organization, the charter should be extended under the new rules and regulations of the order, but if a reorganization of the former T. M. A. local was contemplated the new lodge must assume all of the debts and liabilities of the former local.

The case of the Cincinnati lodge against the Pittsburgh lodge was dropped at the request of Charles Nolte.

The grand lodge sustained the action of the executive board in the case of R. W. Mansfield, who appealed from their decision.

The report of the executive board was accepted by the lodge without the reversal of a decision on the many cases tried during the last two years.

A new law was passed to the effect that any member under suspension from any subordinate lodge, for non-payment of dues only, may rejoin any other lodge upon payment of three months' dues to the first lodge and by passing all of the requirements of the lodge to which he applies.

The grand lodge decided not to permit the organization of women's auxiliaries.

James J. Quigley, of Memphis, Tenn., the retiring president, presided over the deliberations, which were, of course, secret.

BENEFIT FOR THE BABIES

A Summer entertainment of really big proportions will be that at the Arverne Pier Theater on Sunday evening, July 27. This will be the fifteenth annual benefit for the Hebrew Infants' Asylum, one of the favorite charities of the late Henry B. Harris, and continued since his death by Mrs. Harris. In the list of those who will appear are the names of Donald Brian, Brice and

King, Eddie Leonard, Mills, Eagle, Mr. and Mrs. Carter De Haven, Sophie Tucker, John Showalter, Harry Fox and Josephine, James J. Morton, Andrew Mark, Lela Guerite, Irving Berlin, Frank Taylor, Brown Brothers, Conroy and L. Taylor, Bernard Granville, Emily Lea, Melville and others.

MANAGERS SUED FOR PAY

Minnie Emmett and Other Members Sue Managers Into Court

Before Judge McMahon, in the First District Court in Newark, N. J., recently, Minnie Emmett, late prima donna contralto of the Olympia Park Opera company, secured judgment against Frank Hamilton Company, proprietors, for the sum of \$100. The claim was for salary due. Miss Emmett's attorneys were Frederick, Brown and Faulk, of Newark. Miss Emmett, soprano of the same company, says she was let out also without notice, although contracts called for two weeks. She has secured legal action. Several of the other girls were discharged, they say, because they refused to stand for a reduction of 10 cents per week out of their salary for agent's commission, when they had been in agent's office. They said and commission was refunded through Ladies Commissioner Robinson's help.

TRYOUT OF "SILVER HORDE"

Dramatization of Rex Beach's Novel Will Be Given in San Francisco

Arrangements have been made for a dramatization of The Silver Horde, Rex Beach's novel, to be produced at the Grand Theater in San Francisco next week. The play is a young New York production who has written several plays, and is in charge of this work. Rex Beach, author of the novel, which is in many ways best, is said to be very much pleased with the result. Several New York managers are expected, and more than one has announced an intention to go to the Coast and see the production in stock.

"KISS ME QUICK"

During his recent visit in New York Philip Bartholomew conducted a campaign for several of the members of the cast, which is to be produced at the Grand Theater at the Shubert Theater, New York. Arthur Aylsworth, the original star of the hotel clerk in Over Night, who was secured to interpret a part of the play, wrote with his personality in the others thus far selected and produced. When Dreams Come True, Rex Beach, one of the originals in Over Night, and a father-in-law of Lew Fields; Richard Valen, and Laura Laird, a young comedienne.

MUSICAL STOCK

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the following bookings, which include several opening performances of the season: July 21, a return of the Quo Vadis photo-drama; July 22, a return of "The Ghost Breaker"; Aug. 1, opening of Al. H. Woods's dramatization of Melville's "Typee"; and Perimeter, with a cast including Robinson, Alexander, Carr, L. H. Dwyer, Billy Foster, Olla, and Joseph Kilgour; Aug. 11, "The Whip"; Aug. 15, Charles Frohman's new musical production, "The Girl of the Year"; Aug. 22, Julia Sanderson in "The Sunshine Girl"; Sept. 1, Raymond Hitchcock in a new piece, "The Man in the Moon"; and the new production of the "The Man in the Moon" by Arthur G. Walker.

PATERSON

A local war is threatened in the local business field. Manager A. M. Bruggemann, of the Empire, who played the Columbia business last season, claims to hold a contract with them for several years to come. Owing to the merger, he has been transferred to the Orpheum owned by Billy Watson. Mr. Bruggemann's attorney has applied for an injunction against the Watson house. Both theaters are preparing to present business, and no one seems to know what the outcome will be.

The Orpheum has been completely overhauled, and is ready for the opening. The usual stage and vaudeville attractions will be offered, and with a clear field business should be better than ever. Manager Mark continues to dispense pictures and comedies at the Orpheum House. He is using the Mutual Service with success.

The Majestic enjoys good patronage. Manager Walsh offered the following 14-15: Harry De Vos, Gavro and Platt, Frank Long, and Little Marie, 15-20: Irene La Tour, Billy Morse, Marion, and Melville and Stanley Trip.

The Pateron show newly remodeled and decorated reopened 7, and is doing good business. The Lyric, Regal, Royal, Daily's New Grand, Washington, and Palace are all enjoying good patronage.

JOHN C. BUSH.

DETROIT

Detroit's latest theatrical enterprise, the Washington, opened its doors to the public July 21 with James K. Hackett and William Morris Players in Samson. The new theater is one of the most pretentious playhouses in the city.

The Bonstelle Stock co. is playing a successful engagement at the Garrick Theater, and three matinees a week are not enough to take care of the crowds. Miss Bonstelle offered The Lady from Oklahoma July 14-15, followed by Salvation Nell.

Bonnie Tucker headed the week's bill at the Temple Theater, where the summer attendance has been up to the average. The balance of the week's bill includes The Three Hickers, Carl McCullough, Fixing the Furnace, the Glosters, and Manders and Millies.

Harry Stafford, in a one-act farce comedy, Mr. Strop's Stropson, headed the week's bill at Miles Theater.

The Parisian Widows held the stage at the Gayety Theater July 13-15.

Frank Drew, formerly manager of the Avenue Theater, will take possession of the Cadillac Theater, formerly the picture house, and open same in the fall as a burlesque theater.

ELTZ A. MASON.

HARTFORD

The Hunter-Bradford Players have closed their season at Paterson's after giving eight weeks of interesting plays. The acting and productions were of a high order. Two plays were given for the first time on any stage, never before by an author whose name was not announced, and taken for granted by Catherine Chisholm Cushing. The most ambitious production was Mrs. Peabody's The Piper.

The presentation of "The Piper" by the Pol Players this week gives Hartford theatergoers their first opportunity to see Edward Sheldon's play of political life. Edmundilton is doing particularly fine work as Ranan. It is his best opportunity to date.

Manager Morrison has brought the Famous Players Film to the Princess Theater for a return engagement. The list includes The Prisoner of Zenda, Queen Elizabeth, Oliver Twist, and The Resurrection.

The hot weather makes no difference to the Hartford Theater, which never fails to have a large audience. A comedy sketch was the headliner each half of the week. The Making of a Man and Help Wanted.

HUTCHINSON BAKER.

SPOKANE

Auditorium: Dark until September. American: Dark all summer.

Edward Graham, formerly assistant to Manager B. Clark Walker, of the Spokane Pantheons, has been made manager of the Vancouver, B. C. house of the Pantheons Circuit. Mr. Graham is only twenty-three years old, and began his theatrical career under Mr. Walker in Spokane three years ago. He was married last month.

Major R. H. Henderson, known over the country as the original drummer boy of the Rappahannock, and his son, J. C. Henderson, a star of international fame, have been booked as one of the musical attractions of the twentieth annual Spokane Interstate Fair, Sept. 15-21.

Major Henderson enlisted in the Union Army as a drummer boy in the Ninth Michigan Infantry in 1861 when he was ten years of age.

Buffalo Bill's Wild West and Pawnee Bill's Far East shows will arrive in Spokane, Aug. 19, for afternoon and evening shows at Recreation Park, two miles east of the business district.

W. R. McCRAE.

MOUNT CLEMENS, MICH.

Edith Delmore and wife left for the East after a highly recuperative visit of three weeks, and we shall miss his genial presence.

TICKETS

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SAN FRANCISCO, CAL. MINNEAPOLIS, MINN.

Murry Woods arrived here recently and was heartily welcomed by the residents and professional friends, for prior to three years ago he was as regular in his summer visits as the stroke of twelve.

Wilson S. Ross, manager for David Warfield, accompanied by Bill Kibbie, De Witt Cook ("Cookie"), and the writer went on a cruise recently in Dr. Smith's "Spinal Column." Their original intention was to sail, but through an oversight they left their tackle on the wharf at Mount Clemens, seven miles away. To add to their discomfort, the engine broke down and they spent the rest of the day repairing Dr. Smith's "Spinal Column."

An actor whose comeliness shall be nameless came out here recently in the pink of perfection and a superabundance of health. He has just departed with a severe case of rheumatism. It has since been ascertained that instead of bathing he drank the waters. He is now experiencing partial recovery at a pumping station near Round Brook, N. J.

James K. Hackett opens in Samson at the new Washington Theater, Detroit, this week and a host of friends and admirers are going down to give him welcome.

With William Kibbie's U. T. O. show at the Bijou and the Sun's Brothers Circus a few days later in the week, the town has arrived at the most at the height as a producing center, and with the promised advent of a company in Ten Nights in a Bar Room, New York and Chicago should look to their laurels.

The St. Clemens Circus opens here week of July 31. One "James Thornton" is heralded as one of the speakers. If he is the same Jim Thornton we all know we warn him against the invidious over-indulgence of Mt. Clemens's mineral waters, which contain 5654.2 grains of chloride of lithium, with a decided gravity of 1.131313.

ALBERT LANG.

CALGARY, ALTA.

Eugene Walters's powerful drama, Fine Feathers, Delighted satisfactory business at the Sherman Grand July 7-9. It was a great treat to see every part from the smallest to the largest equally well acted, and local theatergoers are greatly indebted to H. H. Fraser for furnishing such a splendid cast. Orpheum vaudeville July 10-12. Lew Fields, Hanky Panky was the attraction July 14-16.

The Empire has a very good bill this week, the best items of which are Lottia Mayer and her Diving Nymphs, Toletti and Bennett in a very pretty dancing act and Blumers, Marion and Day in songs and instrumental music.

The Lyric is dark for the present, owing to the tabloid musical plays not having been the success that was expected. What policy will be pursued with this house is to be decided on the return of Mr. Sherman from a visit to his chain of theaters.

The Oklahoma Wild West Shows did good business at Victoria Park July 10. The Sells-Floto Shows are at the same place July 15, 16.

GEORGE FOSBER.

EDMONTON, ALTA.

At the Empire Edward Davis and co. presented The Kingdom of Destiny, were featured July 14-16. Others: The Vanias, the Tunes for Boys, Williams, Thompson and Copeland, Robins, Fiddler and Shelton, the Cromwells, and the talking moving pictures, Hanky Panky, by Lew Fields's co., July 17-19.

Lyceum Theater: The Permanent Players presented The Old Comedian July 14 and the week with Frank Brown as Joshua Whitcomb. Next week: Are You a Mason?

Pantheons Theater: The Five Musical Lassies were headlined July 14-15. Others: The Rondas Trio, Becker and Adams, Harry Telford, and the Four Victors.

Inspector Haven, of the Municipal Court, Edmonton, fined Grant Churchill, of the Fortoria; George Hammond, of the Monarch, and Lewis C. Thompson, of the Gem, \$500 each for each of the charge of violating the Lord's Day Act by operating their moving picture houses on Sunday.

The case against A. F. Ahrens, of the Orpheum Theater, will be tried later. Counsel for the defendants have given notice of appealing to the Supreme Court to test the law.

Thomas Baker, manager of the Orpheum Circuit shows at Calgary, has come to Edmonton to take charge of the vaudeville shows at the Empire Theater. Eugene Walters, manager at Edmonton, is East on his vacation. He is accompanied by Mrs. Burns.

Don T. Kennedy's shows opened in Edmonton July 13 for a stay of seven days. The Sells-Floto Consolidated show in Edmonton July 15-19.

The Empire featured Milton Pollock and co. in a George Ade playlet, Speaking to Father, July 7-9, and scored. Walter S. "Rube" Dickinson also caught on as the ex-Justice of the Peace. Others: The Great Romance, China and co., Billie Weston, Aracora, Walsh and Bentley, and the talking moving pictures. Good business.

Fine Feathers, with Wilton Lachare, Robert Edson, Max Pliman, Lolita Robertson, Rose Corbett, and Amelia Summers July 10-12.

William Schilling and co., including Eugene Burns, Falson and James Cooper, presented Destiny, at the Pantheons, Menlo Moore and co., in Scroogery Days divided the headline honors July 7 and the week. Bob Albright, billed as "the sweet singer of Alberta," was accorded a hearty reception. He has just joined the circuit.

Others: Clifton and Carmen, Marshall and Tribble, and Those Nifty Girls.

At the Lyceum the Permanent Players played to good business. Miss Hobbs the week of July Grace Aylerworth was seen to advantage. The part of Kinezari was in the hands of James Byrell.

Miss Lucia Lacosta, coloratura soprano, and co., including Miss Woodbury, violinist; Miss Larkin, harpist; and Miss MacAdam, pianist, gave two recitals in First Baptist Church, July 9 and 10.

MONTREAL

The Quo Vadis pictures closed at His Majesty's July 12, after a successful run of two weeks. The theater will remain dark till Aug. 11, when it will reopen with George Evans and his Honey Boy Minstrels.

The Prince of Wales gave the bill at the Orpheum July 14-15. The show, handled the lion and rather talky scenes in excellent shape and made the most of the character sketches on which the piece so largely depends. Mr. Mackay as Peyton added another to the long list of clever performances he has given.

Reed as Bunton, the butler, did good comedy work, and Jean Marcell as Puckers was excellent. Stuart Fox was a capable Earl of Huntington. Margaret Robinson handled the bit of Mrs. Arlington in the first act with taste, and Ann Bert did well with the rather unsatisfactory part of Alice. The Robinson children, Constance and Bianca Robinson, played Claudia in the age of six and nine respectively, and Lillian Kemble did all possible with Claudia in the last act. Mistress Nell July 21-23.

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VANCOUVER, B. C.

Imperial: John Mason in As a Man Thinks July 1-2; pleasant good houses. Hanky Panky woman July 23. The Passing Show July 23. Everywoman July 24. Empress: Dark. Avenue: Avenue Players offered Wildfire as one of the attraction to large business June 30-July 5. Clara Meyers and Edward Dale Lynch playing the leads. Sunday was well presented July 7-12. Rhona Mitchell and Mr. Lynch taking the honors. Orpheum: Easy money, a good sketch, headed the bill June 30-July 5. The Girl in the Vase, a big musical comedy production, and Edison's Talking Pictures divided honors July 7-12; good business both weeks. Pantheons: Fred Arlath and his Dainty Maidens topped the bill June 30-July 5. Empress: Circus easily won the race for honors July 7-12. Four acts supported Miss Carus, and made the show one of the very best this season.

Messrs. Lawrence and Sandusky threw open the doors of the remodeled Empress on Monday night, July 14, the play selected for this occasion being Mary Jane's Pa. William Jones was stage director.

The roster of the Dal S. Lawrence Players is as follows: Del S. Lawrence, Maxie Leone, William Jones, Howard Russell, Alf. S. Lawrence, Ethel Corley, Louis Anker, Daisy D'Arty, Edward Lawrence, Ray Collins, Louis Von Wetter, Margaret Marriott, Clifford Alexander, and Herman Seavy.

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THE CENTRAL PARK: J. W. Gorman's co. delisted large audiences 7-12 in Matt Ott's Redding of Father.

PORTSMOUTH: — **THEATRE:** Ashley, triple-voiced; the Barista, acrobats, and motion pictures to the usual good business 10-12. May Foster and her "Milk," the Braxton-Wiley Trio, and pictures to his business 14-16.

NEW YORK.

ELMIRA: — **BORICK'S:** With a capacity of 2,000 the Borick's Opera co. in The Three Twines turned people away at eight performances 14-19. Walter Outlett was accorded an ovation as Tom Stanhope. Boyd Marshall was a clever Dick Winters, and Gordon Keith an adequate Harry Winters. Florence Macie made a charming Kate Armitage, and made in excellent voice. Grace Millworth did her best work of the season as Mrs. Dick Winters, while Edna Bates was a most pleasing Isabel Howard. Arthur Hill scored a hit as General Stanhope. Eddie Morris played every hand and George Leiding directed the orchestra with rare skill. Mile Modeste 21-22. — **MAJESTIC:** Clark and Max Healy and Williams, and Ring, Williams and co. 14-18; large houses; pleased. — **COLONIAL:** Pictures 14-19; large houses. Manager, J. G. Maloney, of Borick's, has secured Madame Sherry for production week of 23.

GLENS FALLS: — **EMPIRE THEATRE:** Dorothy Mearns, Taylor and Brown, Leon Hoss, Bert and Nan Shaw, Edith Montrose and co. the Astoria, pictures 14-19; good bill; excellent business. — **ALICE KENNEDY:** Pictures 14-19 to excellent business. — **WORLD MOTION:** Motion pictures to excellent business. Doran and Ford, owners of this popular house, have made many improvements of late which are greatly appreciated by the patrons.

FENN YAN: — **HAMPSON:** Hawthorne's Minstrel Maids and high-class pictures 14-19; capacity business. Manager Chas. H. Blanton, of the Hampson Theatre, Penn Yan, and the Cornelia Opera House, has leased the Grand Opera House, at Carbondale, Pa., and will assume the management Aug. 1. Ed. Toubill, manager of the Cornelia Opera House, will be the resident manager at Carbondale.

SYRACUSE: — **WITTING:** The Witting Players presented The Seven Sisters 14-19 to good business. Harrison Ford, Louis McGraw, Mary Sullivan, George Porter, and the Peirbair's Children were commensally cast. — **EMPIRE:** Little Johnny Jones 14-19 closed the season, and attracted fairly. Mr. Kellard, Elizabeth Dunne, Louis Hammond, and Florence Sidney were prominent.

NEWBURGH: — **CONURN'S:** Motion pictures 14-19 to good business; pleasing performance.

HERKIMER: — **GRAND OPERA HOUSE:** Dark.

OHIO.

CAMBRIDGE: — **COLONIAL:** Helen Gardner Olmstead pictures filled the house. Bernhardt in Camille, and the Hackett pictures to follow. New pipe organ orchestra a big drawing card.

SPRINGFIELD: — **SPRING GROVE:** Casino closed 15. — **FAIRBANKS:** Under the management of the Sun Amusement Co., will open 21 with vaudeville.

OREGON.

SALMON: — **GRAND OPERA HOUSE:** GUY's Travel Tours 7-9; these five pictures did splendid business. Rolf Quartette 1-7; delighted good attendance. John Mason in As a Man Thinks 21. — **HIGH:** Acker and Weaver, Blackboard minstrel, 2-5. Ed. Harter, comedian; Clark and Devereaux, musical act, 6-7. James H. Hackett in Prisoner of Zenda Pictures 8-9. Melvin and Kompt, entertainers; Sutherland and Curtis, comedy entertainers, 10-12. Watts and Lane, vaudeville act; Calvin and Clark, comedy act; the Carpenters novelty sketch, 13-14; pleased splendid business. — **GLOBE:** Nocturne, Spanish dances, 1-5. The Florens Trio, acrobats; Harrison Armstrong's one-act play, The Police Inspector, with Scott Sidney and co., 7. — **Joseph Baird and co.** sketch, The Newly Married Man and the Great Mare 10-12; pleased excellent business. — **WEXFORD:** Karl Kary, baritone soloist; the Rolf Quartette, pictures, featuring Mary Stuart. Three-act play, feature to good business 1-9. — **YE LIBERTY THEATRE:** Is closed for remodeling and enlarging. When it is reopened in about September the manager promises a grand theater in every respect. The capacity of this house is increased to 800. A stage ample for vaudeville is being built. Licensed pictures and W. V. M. Association vaudeville will make up programmes of the new Ye Liberty.

PORTLAND: — **HEILIG:** Dark June 30-12. Beginning 13 As a Man Thinks, continuing throughout the week. — **BAKER:** Closed until September. — **ORHEUM:** Miss Orford and Elephants headliners for week. Gus Edwards's Kid Kabaret chief attraction for the week of 14. — **PANTAGES:** Mrs. Bob Fitzsimmons with a large co. of vaudeville entertainers was the feature attraction and drew large crowds.

OKLAHOMA.

MUSKOGEE: — **YALE:** Tommy O'Rourke co. in Meeting All Comers pleased good houses 11, 12. — **OLYMPIC:** Bud S. Henry Musical Comedy co. 8-11 pleased. Wigram, No. 3, Moving Pictures and vaudeville, featuring The Great Roberts. The Broadway 2-4 changed management. R. B. Stevens, the former manager, returned a few days ago, and his place has temporarily been taken by C. B. Palmer. The reason for the change is not known.

MEALSTER: — **STAR AIRDOME:** Spooner Dramatic co. pleased good business 7, and week. Newton Stock co. 14-19. Leonie Remington Musical Comedy co. 21-23. — **VALE-MAJESTIC:** Motion pictures had splendid business. — **FORUM, VICTOR, and LIBERTY:** Are also showing motion pictures.

PENNSYLVANIA.

LANCASTER: — **COLONIAL:** Lillian Webb and Pickaninies, Rhoda and Crampson, Lewis and Lewis, Robert Emmett Keane, and pictures 10-12. Walter H. Reynolds (a Lancastrian, who has won great success in vaudeville) appeared by Dolores Sanasce and Carl William Leads in The Mysterious Visitor; Rice, Rimer and Tom, Frank Mannes, Brown and Williams, and pictures 14-16. Pleased very large houses.

SEVENTH WARD THEATRE: (Edward Kuhn, manager) was closed 10 by the State Factory Inspector for not complying with the laws in regard to exits. It will reopen in several weeks after its alterations are made. All the rest of the theaters passed the inspection. William H. Snyder, proprietor of the Grand, one of the largest and most beautiful of our picture theaters, to be opened shortly, returned from a visit to New York 12. Charles A. Yecker, manager of the Fulton, is spending his vacation at Atlantic City.

SCRANTON: — **POLI:** The Passing of the Third Floor Back was the offering of the co. for week of 14, to excellent business. Alfred Swenson surprised his many friends by the admirable manner in which he played the part of the Passer-By; Lois Howell, Nina Saville, Maud Fox, Alice Baker, Etta Bryan, Caroline Morrison, Dan Lawler, Roy Sumner, Tommy Shearer, J. O. Hawitt, and Robert Thomas did excellent work; the staging, under the direction of J. H. Huntly, was excellent. The Ne'er-Do-Well 21-23. — **LYCEUM:** Edison's talking pictures 7-12, with daily matinees; excellent, to very good business.

WILLIAMSPORT: — **VALLAMONT PAVILION:** Pearl Stock co. 14-19 in The Parish Priest and The Whole Dam Family to good-sized and appreciative audiences; the co. is well balanced, and all plays produced well. — **LYCEUM:** Arthur Fischer, pianist, in concert, made a remarkable hit.

SUNBURY: — **ROLLING GREEN PARK:** Vaudeville and motion pictures 14-19 to record-breaking audiences. Manager Blanchard has been forced to have police reserves on hand at all times to handle the crowds.

HONESDALE: — **LYRIC:** Talking moving pictures were introduced to Honesdale people for the first time 14, and judging by the splendid reception given them at the Lyric, more will be wanted.

RHODE ISLAND.

NEWPORT: — **OPERA HOUSE:** Mallet-Denison co. in The Fortune Hunter 14-19; another distinct success, with good work by Blanche Shirley, Florence Finckley, James Crane, Neil Barrett, and Jack Chandler; the stage settings were a big feature; fine business. Next week, A Butterfly on the Wheel. — **FREEDOM PARK:** Grace Van Studdiford, Martin and Fobini, Golden and De Winter, Gallardo, Henley Kids, Two Airs 14-19; fair houses. — **COLONIAL:** Gaylord and Herron, Carletta, Monte Carlo Duo, and others 14-19; capacity business. — **BIJOU:** The Prisoner of Zenda (Frohman's) the feature of a good list of Independents 14-19; drew large crowds.

TENNESSEE.

BRISTOL: — **COLUMBIA:** The Neils Brown Stock co. closed their engagement here 7-12, having pleased good business for three weeks. From the Manager to the Gross (motion pictures) 14-19.

TEXAS.

GALVESTON: — **EMPIRE:** Fox-Kink co. came in The Little Minister 7-9 to very poor houses; closed remainder of week. H. H. Frazer presented Fine Feathers, with Ross Coshlan, 14-15. Hanky Panky 21, 22. — **SHERMAN:** F. A. J. licensed Players in The Private Secretary 7-9 to good houses. This house during the summer months will open the first three days of the week only. — **STRAND:** Vaudeville with motion pictures to good houses. The new vaudeville theater for the People's Theater co., of Houston, will open about Dec. 1. P. J. O'Leary, managing director, building to cost \$80,000. Stage, 48 by 33 by 70 feet; seating capacity, 1,100 people; around floor, 800; balcony, 300.

DALLAS: — **LAKE CLIFF CASINO:** Week 14: Miss Lily Cahill and Boyd Nolan in The Butterfly on the Wheel; this is the first appearance of Miss Cahill in Dallas. — **OTOLE PARK:** Week 7: Wolf Stock co. in Hearts Adrift and Love You. Week 14: Olivia, or It Was for Her Sake. — **OPERA HOUSE and MAJESTIC:** Dark. — **GARDNER:** Week 14: Barlowe, State fair of Texas, Dallas, Oct. 18-Nov. 3. — **Sumner Theatre 14-19:** J. M. and Clara Ridgely, with films. The Hippodrome, Queen, and Washington, motion picture houses, are presenting fine films to good houses.

EL PASO: — **CRAWFORD:** Vaudeville and moving pictures to fair houses. Jack "Boss" Connor, leading man with the Frontier Co. of the St. Louis Moving Picture co., is in El Paso arranging to stage a number of plays for the "movies." The Frontier Co. is at present at Albuquerque, New Mexico, but are expected to arrive here in a few days.

VIRGINIA.

PETERSBURG: — **COCKADE AND VIRGINIAN:** Motion pictures 7-12; fair business; pleased. — **STARLIGHT PARK:** Fair attendance to motion pictures. — **ACADEMY:** Dark 7-12. — **LYRIC:** Vaudeville and pictures 7-12; good to good business.

STAUNTON: — **NEW:** Paul Perry, Mason and Duff, Wilson and Ambrey, the Hailings, Mitty and Palmer, Carlella's Dogs and Ponies, and pictures week of 14. — **THE ART:** Pictures and Furus's Tabloid co. of thirteen people week 14. — **SAVOY:** Pictures.

WASHINGTON.

TACOMA: — **TACOMA:** As a Man Thinks 5, with John Mason; well presented to a good audience. Hanky Panky 9, 7; big business; this was billed as "Low Fields's All-Star co." and gave satisfaction plus; Florence Moore got the fingers going; Harry Cooper pushed them on, and William Montgomery added to the total many grins; the co. and costumes were starched and clean. — **PRINCESS:** Week 6-12: The Hailings, Way, by Princess Players, patronage good. Miss Anna Berry is en route from her home in Tacoma to New York, where she will take her work with Klaw and Erlanger as Spanish lady in opera, and will be in New York during the season in light opera.

WISCONSIN.

PORTAGE: — **OPERA HOUSE:** Dark. — **HOME:** Anna Melody Kearns, of Milwaukee, in vaudeville sketches and dances and moving pictures. — **GEM:** Motion pictures and vaudeville; King Kelton and co. 13-15; capacity houses. — **MAJESTIC:** Motion pictures; also doing good business. — **BELOIT:** — **GRAND:** Motion pictures and Kempton's Comedy co. in A Woman's Victory 13-19; capacity. — **ORPHEUM:** STAR LYRIC, AND DIXIE: Motion pictures; good business.

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CANADA.

ST. JOHN: N. B. — **OPERA HOUSE:** Minerva Courtney and co. in The Little Shaver 14-19; opened to good house; apparently well pleased. Fred G. Spencer has returned from a visit to the Grand Central Palace Exposition. Messrs. Harvey L. Watkins, A. E. Westover, and A. E. Willis were in town 10 looking over progress on the Imperial Theater, King Square.

MAY BUCKLEY

COLONIAL THEATRE
CLEVELAND, OHIO

REGINA, BASK.—**REGINA:** Orpheum vaudeville 7. 8. including Edward Davis in the Kingdom of Destiny, an act out of the ordinary, and which greatly pleased. Others were: Williams, Thompson, and Coleman, presenting The Burglars' Union, the Aerial Oromwell, Derby Boys, Viddler and Sheldon, the Valet, and Robins; excellent bill and business. Five features 11.

ONT.—**DOMINION:** The Dominion Stock Co. farewell appearance week 14-19 presented The Chorus Lady, to very large and pleased audiences; this is the best stock co. ever seen here, and business has been very big; extensive improvements will be made to the theater before the opening of the vaudeville season.—**RUSSELL:** The photo drama Quo Vadis week 14-19 drawing large audiences.—**WINDSOR:** Week of 14. Loretta Lamont, vocalist, and pictures.—**ROYAL:** EMPIRE, and PRINCESS: Pictures. Under the management of William Haley, a former Detroit theatrical man, a new motion picture house, the Wyandotte, will open here about Sept. 1. The house will seat 500. M. D. Arnold is present of the owning co.

BRIEF OF LATE REPORTS

New Hampshire. Manchester, Massabesic Lake: The Chorus Lady, 7-12. The Harvard Girl 14-19. Auditorium: Photoplays. Crown: Motion pictures. Mechanic: The Modern Minstrel Maids 7-12. **Indiana.** Richmond, Gennett: Dark. Francis Carles Stock Co., Fair 14-19. O. G. Murray, manager, Gennett and Gennett theaters, is now in New York arranging for shows for Gennett Theater for the winter. Commercial Club arranging for a Fall feature Oct. 1-3. **Massachusetts.** Springfield, Court Square: Quo Vadis picture, week 11. **Washington.** Bask: Sidney Scott, for the past year treasurer at the Empire Theater here, will next season take managerial charge of La Comte and Fletcher's The Prince of No-night touring co. His office in Washington box-office is taken by Frank Becker, R. Orla Campbell, who was in The Firefly, is here at his parents' home. His concert and oratorio work has made him popular locally. **Washington.** Bask: Chautauque: 18-19.

NEW ZEALAND NOTES

(From Our Own Correspondent.)

J. C. Williamson's Pans in Boots Pantomime co. opened its Dominion tour in Wellington on June 4. Twelve performances were given to capacity business. **The Marlow Dramatic co.** is finishing its tour of New Zealand at Auckland, June 19. The Monk and the Woman was a real box-office winner. **Julius Knight** opens a tour at the Wellington Opera House on Aug. 27 with Milestones. Other pieces to be played during the tour will be Bella Donna and Man and Superman. **Owing to having insufficient time.** David Birkham, the celebrated American baritone, can only give concerts in the four centers of the Dominion. Mr. Birkham has scored a great success in Sydney. **The Hamilton-Pinner Dramatic co.** opened a tour at Dunedin on Wednesday, June 18, with the covered drama, A Woman of Impulse. Other pieces to be played are: Dr. Wake's Patient, A Message from Mars, and The Second Mrs. Tanqueray. **There are quite a number of concert costume comedy co.** at present touring the Dominion, and all seem to be doing good business. **The Dominion tour of the Allan Deane Dramatic co.** closed at Auckland July 5. Business from the start was very good. **The Brennan-Palmer management** continue to do fine business at Dunedin, Christchurch, Auckland, and Wellington with their vaudeville co. **There has been a bit of a slump in the picture business** throughout the Dominion during the past few months. **J. C. Williamson's Royal Comic Opera co.** opens a Dominion tour at Auckland on Sept. 8. **Barton's Circus** is at present in winter quarters. Next season's tour opens at Christchurch in September with an entirely new co. **Madame Sara Bull**, the famous English contralto, starts on a tour of New Zealand at the end of July. **The recent New Zealand tour of J. C. Williamson's Pans in Boots** was a financial success. **It has been decided to open the Queen's Grand Opera co.** on a tour of New Zealand, opening in Auckland in December. The co. travels 170 stumps. At present it is only intended to visit Auckland, Wellington, Christchurch, and Dunedin. **It is quite possible that J. C. Williamson's new dramatic co.** will tour New Zealand this year with Within the Law as the trump card. **George Marlow** sends another of his dramatic co. across from Australia next month, opening in Wellington on July 21. **Madame Nordica** is expected to visit New Zealand in a couple of months. **Several theatrical managers** have recently been booking tours as far ahead as 1916.

ANDREW SMART.

PITTSBURGH

Hort's A Midsummer Night's Dream was the offering of the Davis Players at the Grand week of July 14, and was well received by large audiences. Musical numbers were featured throughout. First honors going to Faith Avery and Dennis Harris. Charles Gunn and Janet Waldorf, although not given very prominent roles in this piece, handled their allotted parts acceptably. The other minor roles were competently handled, and the piece in general a most pleasing one. The Girl of the Golden West is the offering July 21-26. Janet Waldorf closed her engagement with the Davis Players on Saturday night, July 19, in A Midsummer Night's Dream. During her short stay with this organization Miss Waldorf won many admirers. The Hippodrome bill July 14-19 was headed by silver. The Rhonda Valley Male Chorus, which was first heard at the International Exposition at the Pittsburgh Exposition week of July 4, was also on the bill. (Thirty of these singers decided to stay in the land of the Stars and Stripes, while the other thirty returned to Wales. The first engagement of those remaining was at the "Hipp." The bill included Rose and Ella Gliding Omars, Delro, Dennis Brothers, Six Idians, Holman Brothers, Lusa and Lorella, Stotts and Summers, and others. The attendance was very large. The bill July 21-23 will include Nick's Skating Girls, Jumping Mowatts, The Peers, and the Six Brown Brothers. Beginning July 21, for an indefinite period, the Indian drama, Hawatha, will be produced on picturesque grounds at Square Run, near Aspinwall, with a cast of fifty Iroquois Indians. A special train will be run from Pittsburgh. The Nixon will have the Quo Vadis pictures at an early date in August. The coming theatrical season in Pittsburgh promises to be an interesting one. Two stock companies will be in the field, which is almost sure to bring out some good productions. During this dull time the motion picture houses are reaping a harvest. **DAN J. FACKNER.**

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Allen, Robt. Lee, Baker, Edw. V., Jno. J. Burke, Jack Burnett, Barney Bernard, Wm. Balfour, Frank Bacon, Thos. B. Bell, Geo. Backus, Campbell, Jas. Frederick, Clara, Edith Clark, A. D. Cowley, Jack Cooper, Russell Crawford, Ted Clara, Edw. Cahill, C. C. Cook, Wm. Francis Clark, C. A. Chandon, Dewey, Jno. A., Bryce Desmond, Harry De Vera, Robt. Dudley, Edgewood, Jno. Bobby Edgar, Flavelle, Eddie, Frank Ferguson, Goodhue, Willis, Frank Gillmore, Wm. A. Gray, Peter Golden, Bertram Grassy, Holliman, Tom, Walter Henderson, J. Hope, Frank Holmes, Jean Hayes, Walter Handie, E. H. Hanson, O. Hart, Otto Hauerbach, Geo. Howard, Wm. J. Halligan, Francis Hort, W. A. Howell, Edwin Holt, Henry Hahnson, Clayton Hall, C. A. Hunt, Ince, Jno. Jeffery, Wm. E. Karl, Wm. E. Lothian, Robt., F. C. Le Rendie, Harry Levitt, Belle Lloyd, Wm. S. Levine, Benson Lamar, Lawrence, John Lawrence, A. B. Leona, Ralph Loh, L. Lee, Mitchell Lewis, Martin, L. Theodore, Craig Miner, Frank Murray, Wm. Morris, J. T. Murray, Bert Merket, Roy Morris, D. Marshall, Theodore Mattson, John Miesner, Wilbur Mack, Jack Mace, Tom McGee, Frank MacKinnon, J. McVicker, Donald MacKenzie, Nagel, Herman, Merle H. Norton, Wm. A. Norton, L. Norton, O'Connor, W. E. Pringle, A. C. E. D. Price, Mr. Pittkin, M. B. Pollack, Robertson, J. M., Thos. J. Ryan, Edmund Rivers, Willis Reed, Albert Rheinstrom, Wm. B. Shapiro, Ralph, Thos. Smith, Hal Stark, Wm. Sheridan, Alfred Sully, Thompson, W. H., Fred Tiden, Geo. Thompson, Percy D. Standing, Chas. A. Taylor, V. G. V. B. Wm. Wilson, Wm. Wing, V. G. Wm. Wilson, Geo. Wharrock, Geo. Winkfield.

RECORD OF DEATHS

MARGARET JUNE JONES, aged ninety-one, who with her husband, was in York's Master, witnessed the assassination of President Lincoln from her seat April 14, 1865, died at the home of her grand-daughter in Pittsburgh, Wednesday morning, July 9. **CHARLES LEONARD SHAGREN**, of tuberculosis, at Los Angeles, Cal., on June 17. He had been a sufferer for years. Mr. Shagren was born in San Francisco, and was last with companies of John Griffith and Frederick Wards. **MARY B. MARTIN**, aged seventy, an old-school actress, died July 8, at Fairview, on the Belair Road, Md., she was married only six weeks before. Mrs. Martin, who was formerly Mrs. George Manning, was married in New York city to Archibald Martin, and thirty-two. Mrs. Martin, who was a great friend of the late James L. Korman for the last twenty years, conducted a small store in Gay Street, Baltimore. **HARRY B. EMERY**, widely known as a theatrical manager, died at his home in Benton Harbor, Mich., July 19. Cerebral hemorrhage was the cause of death. He was fifty-nine years old. His widow, Katie Putnam Emery, is an actress. **GEORGE W. JACKSON**, pioneer hotel proprietor and amusement promoter, died at his home in Atlantic City, N. J., July 18, after a long illness, of a complication of diseases. Mr. Jackson was seventy-one years old, and was one of the best known figures in the sports of the New Jersey coast. He leaves his wife. **ADA DICKSON**, daughter of Thomas Dickson, and youngest sister of Frank Dickson, late of Romance of the Underground, passed away Tuesday, July 11, at her home in New York city. **Mrs. LILLIAN F. BOSTOCK**, daughter of James W. Bostock, of New York, and niece of Frank Bostock, the showman, died July 18 at St. George's Hospital, in Reno, of peritonitis, following an operation for appendicitis. Mrs. Bostock got a divorce on Friday preceding her death from Harris Howard Gunn, a New York lawyer, and told her friends that she intended to marry Dr. Rein K. Hartzell, son of W. K. Hartzell, president of the Citizens Deposit Trust Company of Philadelphia. Mrs. Bostock was a

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sister of Charles Bostock, who is with the Henry Von Tilzer Music Company. She was twenty-five years old and was born in England. She did some costume designing for various fashion publications.

MAGGIE FIELDING, once well known as an Irish comedienne singing with her husband, John Fielding, died at Doctor Carney's sanitarium, 171 West Ninety-six Street, New York City, at a complication of illnesses, Tuesday morning, July 15. Mrs. Fielding was about sixty-five years of age. She began her stage career in the early seventies. The Fieldings were members of the famous road company of Tony Pastor. Afterward she joined the forces of Charles Frohman, under whose management she continued for several seasons. She was also with Henry B. Harris and others. Her last appearance was with Fiske O'Hara in a play called Love's Young Dream.

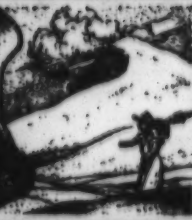
HENRY D. SCHNAD, fifty-one years old, widely known among the theatrical profession in New York, died, July 17, at his home, No. 1084 Amsterdam Avenue, of Bright's disease. His father, David Schnad, was one of the organizers of the New York Philharmonic Society. Mr. Schnad was at one time connected with the Academy of Music, and for many years he was in the box office of the Metropolitan Opera House. For ten years he was treasurer of the Belasco Theatre. He was one of the charter members of

the Treasurers' Club of America. He is survived by his wife.

THOMAS A. HARM, forty-two years old, member of the B. P. O. E. and White Hats Union, died at the home of his brother, this city, July 17, after an illness of about three months. He suffered from nervous breakdown. He had played good parts in such plays as The Honey Moons, Running for Office, Arizona, My Cinderella Girl, McFadden in McFadden's Flats, and had been manager of Merry Mary company. HARRY B. EMERY died at his home, Benton Harbor, Mich., July 18. He was the husband of the well-known comedienne, Katie Putnam, who survives him. Mr. Emery was born in Salt Lake City, and was fifty-nine years of age. He was an excellent actor and a successful manager, and had directed his own companies in support of Miss Putnam, and also of companies playing the West in The Texas Star, Pards!, and The Red Mill. For the past two years he was manager of Aborn Brothers' Bohemian Girl Opera company, and was to have again cared for this firm's business this coming season. His remains were escorted to Chicago by many friends, and a delegation of the Elks and of the Knights of Pythias of Benton Harbor. The obsequies and cremation were made impressive by a religious service in the chapel at Oakwoods Cemetery, Chicago, and were attended by many professional and other friends.



MOTION PICTURES



COMMENT AND SUGGESTION

THIS week we are going to print a letter which we believe puts into words a desire that many people have felt. If it had not heretofore taken concrete form in the minds of photoplay "fans" it surely will under the molding influence of Bushnell Diamond's argument. Mr. Diamond, of Philadelphia, who by the way has been a follower of pictures ever since there were pictures to follow, writes this engaging plea for revivals:

"As one who enjoys your pertinent comments on the motion picture situation from every angle, I feel that perhaps you will lend a tolerant ear to one of my pet complaints—the inability of the film companies to augment interest in their output by the reissue of old films, which are good enough to warrant this. There



FLORENCE RADINOFF,
Of the Vitagraph Players.

has been a deal of desultory discussion of the subject, but, to my knowledge, no one has ever taken it seriously, though its possibilities are rich. To be sure, our greatest concern, the Biograph, has been reissuing its early subjects for English patronage. (Please note that a Biograph made in 1900 sells for the same price in Great Britain as one made in 1913.) But this does us, on this side of the water, no good; and there are very many who would like greatly to see again some of those notable productions which first made the circled 'A. B.' famous.

"A Licensed exhibitor of this city happened to get hold of *In Old Kentucky*, first issued in 1906, last February. He showed it with his usual first-run programme, and told me afterward that it pulled business up to a remarkable degree. The interest and comment it evoked, as a good picture, not a curiosity, mark you, were apparently genuine. Now undoubtedly one of the reasons for this was the superiority of the cast. The latter included (how well I remember it!) Mary Pickford, Henry Walthall, Kate Bruce, Verner Clarges (now dead), Florence Barker, who has also died since: William Russell, Linda Griffith, Frank Powell, and Mack Bennett. That is a surprising aggregation, and yet the Biograph could easily duplicate it with any of its old films. It is surprising to me that so up-to-date a concern could be blind to the possibility of an all-star stock company of that sort. It would undoubtedly pay."

How true all this is and how easily and profitably might the suggested resurrection of old favorites be realized! For all the youth of the motion picture business, the first stage has been passed, and with the advancement of the art and the formation of new producing companies has come the inevitable separation of players who, whatever the laurels won by their successors, must always be remembered as the first favorites in the screen drama. It would be a simple matter to select several dozen photoplays made two

or three years ago, in which practically all of the actors have since become stars and gone their separate ways. Many of them have been lost to pictures entirely and others never again will contribute to the same production. Nor need it be merely a sentimental appeal for some of the early photoplays, notably those of the Biograph and Vitagraph companies, are good



NORMA PHILLIPS,
Favorite in Reliance Films.

pictures to-day, as they were at the time of their release.

Ask any exhibitor about the drawing power of a film in which Mary Pickford and Arthur Johnson appeared together, as they did in the early Biograph days, and probably he will say, "You can't beat it." On the Biograph Company's shelves are many prints that would be as good as new to a modern audience and better than new to the "fan" who longs to see his old favorites united. It is not difficult to recall a number of delightful Vitagraph productions that would belong in a list of revivals, and a few others among the pioneer manufacturers may have films that by reason of the players included, or the story told, are worthy of another showing.

The way to bring about a reissue of a selected number of old films is to convince the manufacturer that they really are wanted by a sufficient percentage of the public, and the best way to reach the manufacturer



FRANK MCGLYNN,
Who Has Returned to Edison Company.

is through the exhibitor. If patrons of houses that use the Licensed programme make their wishes known to house managers and are insistent enough to become impressive, the exhibitors, in turn, may be expected to carry the message to headquarters and something definite should be the outcome. The Mirror will be pleased to hear from other readers on this subject and to do its share in giving publicity to the demand for film revivals, if the demand proves as general as seems probable.

THAT motion picture theaters lessen the attendance at stock and other popular-price houses has long been recognized, but never so fully as during the past Spring and present Summer, which have brought an unprecedented number of failures directly attributable to pictures. And many of the abbreviated stock seasons have been found necessary even in



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OCTAVIA HANDWORTH,
With Pathe Freres Company.

strongholds of the stage; such cities as Syracuse, N. Y.; St. Louis, Mo., and Hartford, Conn., for example, where in the past stock companies have played to big business for many months at a stretch. Without going into the whys and wherefores, it is enough to recognize the fact that many managers have vacant houses on their hands until next Fall, at least. The failure of a good stock company is to be regretted, but that is no reason for allowing a theater to stand idle. When it is shown that the public will not support stock and will support pictures, the wise manager is the one that experiments with a projecting machine.

THE FILM MAN.

SALTER AND LAWRENCE

Director and Popular Leading Woman Engaged to Make Gem Films

Harry Salter, director, and Florence Lawrence, popular leading woman, who have been absent from pictures since last Fall, to the sincere regret of many followers of the screen drama, have been engaged by the Universal Company to take the foremost part in the production of the Gem brand of pictures. It is a strong combination, which may be relied upon to produce excellent results.

FROM VICTOR TO BIOGRAPH

James Kirkwood, who as director of Victor productions, has turned out some of the best pictures released by the Universal Company, has been engaged by the Biograph Company.

Accompanying Mr. Kirkwood from the Victor to the Biograph Company is Gertrude Robinson, the accomplished actress, who has been featured in Victor films.

THE EVOLUTION OF THE MOTION PICTURE

VII. FROM THE STANDPOINT OF THE PHOTOPLAYWRIGHT

AN INTERVIEW WITH CAPTAIN LESLIE T. PEACOCKE, SPECIAL SCENARIO WRITER WITH THE UNIVERSAL COMPANY

By FREDERICK JAMES SMITH

BORN in India, educated at Eton and Sandhurst and for eleven years an officer in the English Army, Captain Leslie T. Peacocke, late of Eighty-eighth Regiment (the Connaught Rangers), and now one of the foremost scenario writers in America, has had a picturesque career.

Exciting incidents have crowded his life, affording a rich and varied store for his pen to draw upon. During his years in the British army, Captain Peacocke served in many campaigns, including the second Chitral expedition through that part of Burmah, of which Rudyard Kipling sings in his *On the Road to Mandalay*.

"While the scenario has advanced materially in technique," began Captain Peacocke, who has over three hundred produced photoplays to his credit, "it is far harder to write a photoplay these days, owing to the increasing scarcity of plots. Not so long ago the script writer jumpily followed the story straight through, taking no account of the lapse of time. Thus, for instance, we saw a man leave his office, walk through the street and arrive home. A script then numbered fifteen to twenty scenes. Now the writer gives his story tensely and interest by 'flashes' and 'cut backs.' For instance, we see a thief about to enter a house. Then we are shown a man asleep in bed. The picture flashes to the burglar on the outside of the window and then back to the man within awakening at the sound. Every detail is shown. At the same time the photoplay gains in variety. Photoplaywrights now strive to do entirely away with subtitles. The story of the present day should carry itself by its own action. The lack of sub-captions is an advantage, for instance, to the foreign element among the picture house patrons, who cannot clearly understand English.

"The scenario is unquestionably advancing. But good plots cannot be found without returning to the old stories. It is getting harder every day. Of course, an experienced writer can make an entertaining picture out of very little.

"Under present conditions," declared Captain Peacocke, in discussing picture problems of to-day, "the National Board of Censorship passes upon the finished products. The films are thus shown by the manufacturers in their completed state for the approval of the censors. Then it is too late to make changes, and if it is seriously condemned, the film is a total loss to the producer. Indeed, many photoplays rejected in this manner do not reach the public. Fully a third of the manufactured films of some companies are never released.

"This production of useless screen dramas has largely been due to the unusual power granted to directors. Undisputed authority has been given directors who apparently have no idea what will or will not be passed by the censor board.

"This is all wrong. The censors should be allowed to decide upon the script before it leaves the scenario department or is touched by the director. Scenario editors should be in touch with the Board of Censorship. Situations, or turns of action of any possible doubt, would then be disposed of without loss of money to the maker.

"The photoplaywrights of the future will be the experienced men, whether writers developed in contributing to the screen or our so-called 'big' authors. The fiction writer can succeed—if he studies the game. Even our best playwright is a poor scenario craftsman, unless he understands the pictures. Where a play has a cast of ten and utilizes three or four acts in the telling, the same story on the screen would require fifty to sixty people, as everyone mentioned in the story would have to be visualized in order to carry the theme, and forty to fifty scenes would be needed. The trained scenario writer sees his work in his mind's eye. Then, too, the average drama is dependent upon dialogue. Yet the playwright—when he understands the demands of the film—should be successful if he is good at situation building.

"The big writers should be able to furnish the best photoplay stories," continued Captain Peacocke. "I do not mean writers who depend upon a distinctive style, but men of versatility and imagination. Who can question the certain success of Kipling, W. W. Jacobs, and your own Montague Glass, were they to enter the field? The trained authors have the fertility of idea, the understanding of what people like and the skill of situation construction.

"Every effort should be made to get the best writers. The film producers cannot afford to pay the high prices offered by magazines. The sale of a

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"The censors should be allowed to decide upon the script before it leaves the scenario department, or is touched by the director."



CAPTAIN LESLIE T. PEACOCKE.

"The photoplaywrights of the future will be the experienced men, whether writers developed in contributing to the screen or our so-called 'big' authors. The fiction writer can succeed—if he studies the game."

"If the names of the script writers were to be placed on the theater posters, a strong added inducement would be given authors."

"So many manufacturers fail in the motion picture world because they leave too much to the director, who is sometimes incompetent. Unlike the average theatrical manager who thoroughly understands the drama, many picture makers are business men who know nothing of the needs or even the essentials of the photoplay."

monthly or weekly is unlimited, while the film maker can sell only a certain amount of his product. He does not get a bigger return from a picture of which the scenario cost a large sum than for a photoplay of little incidental expense. Under the present combination of manufacturers, films are released according to a definite programme, and the makers sell but little more of one than another. Consequently, only a producer like Pathe, whose market is world-wide, can afford to pay more than \$50 for a scenario.

"If the names of the script writers were to be placed on the theater posters, a strong added inducement would be given authors. It would also be a means of attracting patrons. If a passerby saw the name of Richard Harding Davis, for instance, on a poster in front of a theater he would likely want to see the picture within. Showing the writer's name on the film itself, besides being some expense and occupying space, is no advantage to the manufacturer or exhibitor. It means no added business.

"The name on the advertising sheet costs nothing. No film is used. Yet it would develop favorites and increase patronage. It would be like reading a popu-

lar author's name on the cover of a magazine lying on a newsstand. Surely anything tending to attract patrons is of advantage to the exhibitor.

"In time the use of names on the poster would naturally develop a number of favorite authors. Thus it would become an advantage for the big writers to enter the scenario field. The resultant publicity would make it worth while for them to dispose of scenarios at \$25 to \$50. It would tend to popularize their name. Better writers would contribute and be content with the present remuneration.

"The name on the poster would tend to prevent piracy. Ninety per cent. of the one hundred to one hundred and fifty scenarios we receive daily plainly are suggested by magazine stories. Most of these come from irresponsible persons. Naturally a scenario editor has not read all the stories ever written, and some stolen ideas slip through. If the author realized that his name was destined to appear on the poster and that any spectator could instantly trace the plagiarism back to its source, he would think twice before risking practically certain detection. It would end the policy noticeable in some cheap companies—by which an actor runs across a bit of fiction which appeals to him and, with the director's aid, makes it into a photoplay.

"The poster would go far towards stopping the present tendency of writers, employed in manufacturers' scenario departments, to write mediocre scenarios with the mistaken idea of cutting down expenses. They would hesitate turning out a trashy photoplay, knowing their name would appear on the advertising sheet."

One of the greatest evils of photoplay production, in the belief of Captain Peacocke, is incompetent direction.

"The director's power should be limited," he declared emphatically. "He must be placed in the position of the stage director. The theater manager does not leave everything to his director, nor does he give him supreme authority.

"So many manufacturers fail in the motion picture world because they leave too much to the director, who is sometimes incompetent. Unlike the average theatrical manager who thoroughly understands the drama, many picture makers are business men who know nothing of the needs or even the essentials of the photoplay. Without instructions, the director works at haphazard, disregarding the ultimate censorship, and consequently so much produced film is never released. These incompetent directors—usually actors of hardly average ability or ideas—have injured picture making."

I asked Captain Peacocke for a few words of advice to writers.

"Writers should see and study pictures," he replied. "They should make their scenes short, using 'flashes' and 'cut backs.' The eye tires of a scene after thirty or forty seconds. A good scenario averages thirty-five to fifty scenes in a single reel and sixty to one hundred scenes in a two-part drama.

"But one per cent. only of the published magazine stories has picture possibilities. A scenario is all action. Each scene must have movement—must work up to a dramatic situation. The average short story has but one or two situations. There are few original ideas. The skill and charm of workmanship make the story."

"Magazine writers who enter the scenario field or those intending to turn their stories into scenarios should bear in mind the fact that the photoplay demands as many dramatic situations as possible.

"I think schools of photoplay-writing kill ambition. They are in the main only means of 'graft.' Manufacturers do not consider scripts sent in by a school. No reputable scenario editor encourages such a policy. To-day it is unnecessary for any one who wishes to follow photoplay writing to enroll with a school. Would-be writers can obtain sample scenarios upon application to the prominent manufacturers.

"Care should be taken in making the script synopsis short. The synopsis should arouse the editor's interest at once, presenting the plot in such a manner that it can be grasped in a moment. It must be brief, attractive, and with the story presented in a way that the editor will not have to read through the detailed scenes for the vital points.

"The scenario, as written scene by scene, must be condensed to the barest outline. The average story writer has a tendency to describe everything in detail. That is all wrong.

(Continued on page 31.)

SELIG TO THE FRONT

Summer Activities of the Chicago Company
Are Centered in the West

LOS ANGELES (Special).—Selig seems to occupy all the foreground in the colony at present. The Polyscope corporation has removed its companies, directors, stars, props and other effects to the land of the smiling but not unkindly sun, save one company which will remain at the Chicago studio to grab off any peculiar effects which may drift that way from time to time.

Therefore Mr. Selig now has three big studios in the West: one at Douglas, Ariz., and a new one at the great Selig Zoo Park in East Los Angeles. The beautiful mission studio at Edendale will be retained.

At the latter place Manager Thomas S. Nash will have four companies directed by Colin Campbell, F. J. LeSaint, Fred W. Huntley, and Lem E. Parker. At the park Thomas A. Persons is in general charge. That genial Selig manager brought his smile and quite a gathering of talent with him. Hardee Kirkland, the director, came. The following actors made the trip successfully: Harriett Natter, Ethel Pierce, Lillian Leighton, Charles Clay, William Stowell, Lufe McKee, Joseph Haselton, Edwin Wallock, John Lancaster, and Harry Lonsdale. F. J. Grandon, former Imp director and recently with Lubin, will direct at the farm, together with E. A. Martin, from the Edendale studio.

While preparing for a great picture campaign on the Coast, the company has secured new blood and talent. "Jack" LeSaint, leading director for the Kinemacolor and widely known as a former Imp dramatic man, came to the Selig studio at the same time that Mr. Grandon appeared. He brought Guy Oliver and Stella Rosetta, W. H. Brown and Mrs. Brown with him from the Kinemacolor, together with camera man McKensie. Another scintillating star from that company, to be signed by Manager Nash, is Mabel Van Buren, the finished product of stage and studio. The winsome Betty Schade, a former American leading lady; Madelin Post, Ethel Davis, and Francis Newburg, leading man for the Kalem, also are new faces at the Edendale plant. Mr. Newburg is better known to the fans through his work with the Eastern Vitagraph.

With William Farnum and Marshal Farnum, prominent stage members of that notable acting family, engaged especially for the cast, The Spoilers, by Rex Beach, is well under way for a Selig feature film of six to eight reels. At the Selig Zoo Park a replica of the early Nome, Alaska, is rising. Out in the San Fernando foothills and washes, a mile or more of placer workings, with all buildings, are being developed. The water and boat comes already have been done at San Francisco. The preparations are running into heavy expense. The thrilling novel, with all the trimmings, will run through film to the last word of the book, it is declared. Another feature, even more pretentious, will follow, according to a report.

With many dollops on the Summer end of the game, W. N. Selig found occasion to drop out here last week. He revolved in such dizzy circles that but one reporter found him, but promptly lost him again. Among other things he found time to wire to his camera man, at work in Golden Gate harbor, to trot over to the Mt. Tamalpais fire, a conflagration of lurid and awe-inspiring character, to take a few shots. Harry Gerstad went, saw for 3,000 feet of great fire film, and, after conquering, was overcome by the smoke while attempting an especially daring feat.

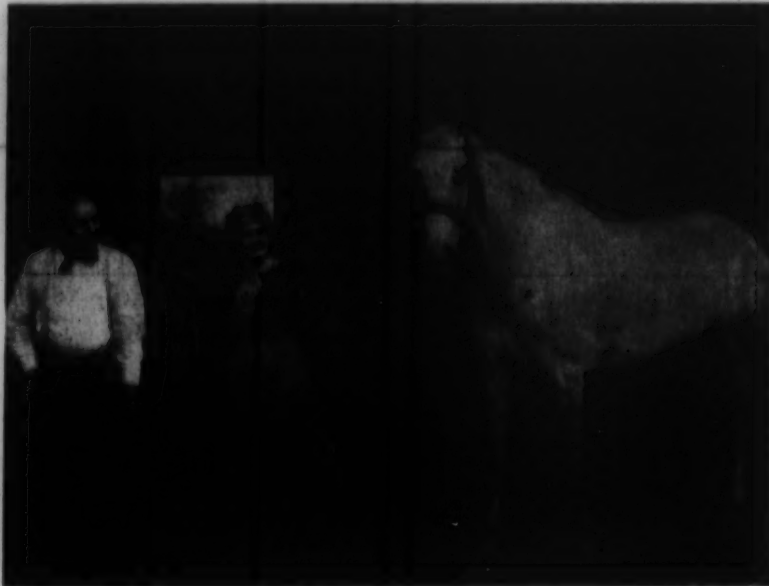
The Photoplayers have opened their Summer season with a campaign for a doubled membership. Each member will pledge himself to bring in another within thirty days. A fellowship luncheon each Thursday is livening the Summer evenings, while the Saturday smokers bring forth much talent. The club is flourishing and is supported by executives and the foremost men of all studios here. Many well-known citizens are enthusiastic associate members.

Hollis S. Sturgeon is the original trouble finder. Few weeks sit past when he does not run up against a hoodoo. His weekly report on the subject is just at hand. Having completed a beautiful, safe and sane Vitagraph studio at his new Santa Monica lease, Manager Sturgeon sent for the insurance inspector to come on up to the old home and reduce the insurance rate now that everything was perfectly safe. The inspector came. He found a garage next door and more inflammable stuff on other sides. Therefore the courteous gent recommended that Sturgeon's entire insurance be canceled. The Vitagraph Company has just returned from Santa Ana Canyon with an effective Indian story in which Mr. Sturgeon used Red Wing in an important role. The studio is turning two to three reels each week at present.

Lillian Buckingham, who has returned to her home in Los Angeles after a second season at the head of her own company in The Stampede, has been engaged by Fred Mace for a series of Majestic comedies. Her first picture was a highly successful one.

The Jack London pictures are on their way again, it is claimed. The combination back of this studio has engaged Hobart Bosworth, of the Selig forces, as director. Mr. Bosworth is widely known by theater patrons and picture fans as an actor of much strength. One of Author London's stories has been made, but Sidney Ayres has severed his connections as manager and director.

George Cooper finally is at work at the Western Vitagraph studio. He swarmed



"HOME, SWEET HOME," TWO-REEL LUBIN.

into southern California with much enthusiasm but immediately fell into decline. First he was distressed in his neck, then in his leg, and rolled up other ailments for two or three weeks, none of the afflictions interfering with his movements in the evening. Then the directors got wise and George is slaving again.

Richard Willis, former scenario editor at the big Universal camp, has been engaged by the Thanhouer Company here. Mr. Willis has an enviable reputation in his line.

Isadore Bernstein is settled down in his comfortable chair at Universal headquarters here as general manager. He has shaken hands with every individual in both camps, which is some exercise. The former Monopol man is pleased with the general conditions here and has many plans for betterment in Universal productions.

Joseph DeGrasse, the versatile actor, director and film man, has left the Western Pathé studio after a long, successful engagement there. He is actively engaged in close-up work with a hammer and paintbrush, his home location being improved thereby.

After this amusement he will proceed to grind again, this time for the Western Lubin Company. He will be featured.

Director George Melford, of the Kalem, Glendale, has completed a two-reel production, The Invaders, a strong Western story with a very large cast.

Naval and Puritan pictures are next on the list of the New York Motion Picture Company. They will come out under the Empire brand and will run two and three reels. Richard Spencer, scenario editor of the studio, will pass his vacation in that dear New York city soon. W. E. Wins.

WITH THE FILM MEN

Just received a nicely engraved card from Sol Lesser announcing the opening of a new office of the Northwestern Feature Film Company at 329 Oak Street, Portland, Ore.

Glad to see Arthur A. Penn is handling the publicity of the Esanay Western Company, especially as his letter says he will send out live material, which is a rare avis among the press agents.



"HER ROSARY," RELIANCE FEATURE.

convention week. Mr. Cox was loud in his praise of the showing made by motion picture men at the Palace.

Earl J. Hudson, general manager of the Standard Moving Picture Company, New York city, is spending a short vacation at his home in Elgin, Ill. Before he returns he will make business trips to Kansas City, Minneapolis, and Chicago, seeking to establish exchanges in the big cities of the West. P. J. B.

STATEMENT FROM TRIGGER

New York State President Cites Causes for
League Convention Split

On behalf of the exhibitors who withdrew from the third annual convention of the Motion Picture Exhibitors' League and formed the International Motion Picture Association, Samuel H. Trigger, on the board of directors of the new association and president of the New York State organization, has issued the following statement in explanation of the split:

"Firstly—The president, M. A. Neff, refused absolutely to give any accounting of the expenditures, which he claimed had been made. This was accomplished by Mr. Neff refusing to permit the reports of committees to be read.

"Secondly—Due to his attitude as regards the national censorship, we had come to the conclusion that he would not be the proper individual to represent us as president, and therefore had decided, with the help of W. J. Sweeney, the Chicago candidate, and F. J. Herrington, the Pittsburgh candidate, to nominate J. L. Phillips, of Texas, in which we were supported by the States of Illinois, Minnesota, California, Pennsylvania, Wisconsin, Indiana, Massachusetts, Canada, and Texas. But when the votes were called for from these States, each one voted for Mr. Phillips, of Texas, except the State of Texas itself, which cast its entire vote for Mr. Neff, after having fully understood and agreed that Mr. Phillips was the proper man to assume the presidency for the coming year.

"We then concluded that, due to the clandestine methods, we had been temporarily outwitted by those whom we trusted, and the welfare of the Motion Picture Exhibitors' Association jeopardized.

"Realizing that it was essential to the industry at large to have none but trustworthy, reliable, and representative people at the head, there was nothing left for us to do but to withdraw.

"We have no hesitancy in saying that if Mr. Neff had not refused to give us the report of the accounting committee and had not adopted the censorship platform, and furthermore had not resorted to the tricky methods of the convention, he would certainly have had our endorsement.

"We have offered, and are still willing, to pay the railroad mileage of each vice-president who will send the amount of his mileage, and this is done in accordance with an understanding previously had in regard thereto, but the offer has been refused, and the National League demands that the money be paid to it to disburse as it sees fit."

GAUMONT SELLS RIGHTS

Eastman Kodak Company Buys American Control of French Colored Film Process

The Eastman Kodak Company has purchased the American rights of the color photography process invented and owned by Gaumont and Company, of Paris. The process is the result of several years' experimentation. The Gaumont pictures are made by three separate exposures, the negatives of which are combined in such a way as to make a plate in natural colors.

Gaumont, the inventor of the process, is now in Paris, where he last week negotiated the sale of his American patents to George Eastman, the head of the Eastman Kodak Company. The Gaumont Company has its American headquarters in Flushing, where the son of the inventor is in charge.

CHANCES TO PICTURES

The Walnut Theater, Louisville, Ky., will become a motion picture house on July 28 and continue as such during the coming theatrical season. Fred Hilton, general manager of the Gus Sun interests, was in Louisville last week to arrange the preliminaries and to get the house in proper shape for the opening.

PRIZE WINNING NUMBERS

Holders of booklets bearing the following numbers, distributed by the Great Northern Special Feature Film Company at the exposition in Grand Central Palace, may receive prizes by sending their names and addresses to the G. N. Bear Family, 42 East Fourteenth Street, New York:

8976, 6593, 5508, 678, 650, 3923, 648, 3633, 4099, 5508, 8941, 8790, 8971, 8954, 2104, 6283, 6049, 4575, 8959, 680, 6050, 8972, 649, 879, 985, 5503, 8943, 4561, 8939, 6051, 8940, 8942, 8973, 5594, 681, 6584, 8960, 6057, 425, 419, 511, 982, 730, 110, 45, 13, 12, 87, 93, 42, 79, 86, 99, 111, 313, 413, 1000.

BROADWAY THEATER LEASE

Leon S. Aitmayer and M. and L. Hess have leased for the 147th and 148th Street Company, Mortimer C. Roosenbaum, president, and Morris H. Rothschild, treasurer, the new theater to be erected in the west side of Broadway, New York, between 147th and 148th Streets, for a term of twenty-one years. The tenants are the Bunny Amusement Company, Inc., and the aggregate rental to be paid is about \$325,000.

GET CLARA MORRIS'S ESTATE

Home of Actress is Purchased by Reliance Company for New Studio

The Pines, which has been the home of Clara Morris for thirty-five years, has been purchased by the Reliance Motion Picture Company and will be converted into a studio. When reverses came two years ago, friends and admirers of the actress, now blind, raised enough money to pay off the mortgage on the place. Mrs. Harriott, the old-time actress's name in private life, is now living in Whitestone, L. I.

The estate purchased by the Reliance Company comprises about four acres of high ground, overlooking the Hudson River at 262d Street, New York city. The line dividing Yonkers from Manhattan passes through the grounds and will cut the stage of the new studio, so that it will be possible for an actor in New York to play a scene with an actor in Yonkers. In addition to the regular studio, which will accommodate several stage sets at the same time, a large open air studio will be erected with the idea of gaining scenic effects not possible on an ordinary stage.

Work on the new plant will be rushed so that it can be put into complete operation at an early date.

that company, was in New York during Exposition and Convention week. Substantiating this theory are Mr. Allen's own moving picture activities. He now has in course of construction at Moosejaw, Man., a \$75,000 theater, to seat 1,200 people, and the Allen Theater at Calgary, costing \$100,000, with 1,000 seating capacity. Among the other eight theaters, important because of their costliness, are Mr. Allen's recently opened theater in Regina, Sask., costing \$50,000, and the Rex Theater in Winnipeg, costing \$75,000.

SHOOTING PICTURES SCORE

A. H. Woods Has Strange Invention That Appeals to the Public

The shooting moving picture introduced in this country by A. H. Woods, proved to be something of a sensation at the recent exhibition in Grand Central Palace. It is an interesting device, that among other things affords an outlet for the hunting spirit in a perfectly harmless way.

The arrangement, that bids fair to be as popular here as it is abroad, is a combination of shooting range and cinematograph show. Moving pictures are thrown upon a screen which is made of thick white paper,

MORE BIG FEATURES

George Kleine Expects to Equal Sensational Success of "Quo Vadis"

George Kleine, who recently returned from a trip abroad, announces that he has secured some remarkable photodramas that will in every way equal Quo Vadis.

Referring to the countries he visited, Mr. Kleine declared that he found the same enthusiasm abroad for photodramas and big features as exists to-day in America. Although the average wage scale is much lower abroad than here, the picture houses secure much better prices, even for the very ordinary articles. In France and Italy, however, he noticed a pronounced artistic discrimination among the general public in their patronage.

Among other interesting statements, he said that the Cines Company of Rome, Italy, for which Mr. Kleine is the sole American representative, has secured the exclusive rights for the pictorialization of Gabriel D'Annunzio's writings.

EXPLOITING KINEMACOLOR

Felix Feist, author of "If Time Was Money I'd Be a Millionaire" and many other popular songs, who has since devoted

ture rights of two well-known plays were obtained, which will be produced with the necessary foreign backgrounds. Mr. Far-num will play the leading characters, assisted by Helen Bertram, Rosina Henley, Frederick Kley, and others, who are traveling with the party, which is directed by Mr. Elliott. Mr. Hale is to select the artistic environment in which the characters will appear.

The tour will include towns of France, the Riviera and Italy, and on the way back pictures will be made on the Adriatic shores and in the Tyrol.

VENUS FEATURE FILMS

Charles Simone, Manager of Centaur Company, Opens Offices in Candler Building

Charles Simone, in connection with his management of the Centaur Film Company of New Jersey, is promoting the Venus Features, a new brand of two and three reel American productions being made in California by Harry C. Matthews and J. Farrell MacDonald, under the supervision of Thomas W. Evans. Mr. Simone has opened sales offices in the Candler Building, 220 West Forty-second Street, New York.



VISITING EXHIBITORS AT THE VITAGRAPH STUDIO IN FLATBUSH ON JULY 13.

GEORGE KLEINE TO PRODUCE

George Kleine will re-enter the producing end of motion pictures, according to a recently announced plan, with feature subjects, to be made in Europe and Asia. Mr. Kleine will use American players in these productions, that are to be made wherever natural settings most suitable to the stories selected are to be found. Many of the scenes will be enacted in France and Italy. A series of educational pictures is another of Mr. Kleine's projects.

ED BARRY MARRIES

Although it had been rumored about the Screen Club, and there were those who even ventured to assert that they had seen the marriage license tucked away in his pocket, it still came as somewhat of a surprise when Ed Barry, the representative of the Ambrosio American Film Company, the Ramo Film Company and other interests, introduced Mrs. Barry during exposition week at the Grand Central Palace. The little ceremony that will keep Eddie away from the boys' nights took place at the City Hall on July 5, Aldermann McCann officiating. The young lady was formerly Barbara Wagonblast, of Brooklyn, and has not previously been connected with the profession or the film game.

DARWIN KARR LEAVES SOLAX

Darwin Karr, who has been doing leads with the Solax Company and has been the feature in their two and three reel pictures, will sever his connection with that company commencing Sept. 1. Mr. Karr has not tied up with any other company, although the recipient of several offers.

SEES END OF STORE-SHOW

That the day of the store-show is rapidly approaching its end is prognosticated by J. Allen, of the Canadian Film Exchange of Calgary, who, accompanied by P. Kaufman, general manager of the Toronto branch of

behind which is an electric light of intense brilliancy, so that a bullet piercing the screen causes the puncture to shine out like a star. At the same time the film stops automatically, affording the marksman an opportunity to see how deadly his shot has been. The pause can be regulated from a couple of seconds or more as required, and then the film resumes and other "victims" come within range of the sharpshooter's rifle.

The fascination of the invention lies in the fact that firing at the moving picture target is exactly like firing at the same objects in natural surroundings. Soldiers in entrenchments, beasts of prey in the jungle and the forest, grouse and partridge on the moors—all these can be peeped at moving rapidly as they do in life and with the virtue that they must all stop dead for a second or two to show you whether you have hit or missed.

A more severe test hardly could have been applied to this invention than the fusillade of shots that was poured into the screen at Grand Central Palace, and it worked without a hitch.

The weapon used in shooting at these moving targets is a light but accurate rifle, easily handled by women and children as well as men, and affording a perfect test of keenness of eye and steadiness of hand.

INCREASE CAPITALIZATION

Owing to the demand for industrial, hygienic, educational and scenic subjects in motion pictures, the Commercial Company has started an extensive campaign that will embrace all of the above subjects.

In order to successfully carry out this campaign more capital is required. The Commercial Company has therefore increased its capitalization to \$100,000, a limited amount of which is now open for subscription.

A meeting of present and future stockholders was held at the offices of the company, 102 West 101st Street, last Monday evening.

his talents and enthusiasm to exploiting Kinemacolor, will make an extended tour through the Southwest in the interests of the natural color motion pictures. The recent motion picture exposition resulted in so many applications for Kinemacolor service from that section of the country that it became necessary to establish a new distributing station for prompt film service.

Mr. Feist will open an office in Kansas City, and thence tour Missouri, Kansas, Nebraska, Colorado, Oklahoma, Arkansas, and Texas, inspecting theaters and installing Kinemacolor service in those States.

FILM CIRCUIT ABROAD

An ambitious American theatrical enterprise will come into being, in Germany, in the middle of August, when a vaudeville and cinematograph circuit will be organized by Al Woods and F. J. Goldsoll, of New York, and open four theaters simultaneously in Berlin. Three of the houses are old-established theaters, the Apollo, the Friedrich Wilhelm, and the Grosse Berlin, all of which during the past year went into the hands of receivers. The fourth is the newly built Nollendorf Platz Theater, opened by the Woods-Goldsoll syndicate this year as a moving-picture theater.

It is now proposed to combine variety with the cinematograph at all the four houses, and, after the programmes have been given in Berlin, they will be transferred to the provinces, where the American syndicate has organized a circuit of thirty-two theaters, at such places as Hamburg, Breslau, Cologne, Dresden, Leipzig, and other big towns.

TOURING SOUTHERN EUROPE

Probably the longest automobile tour so far undertaken by motion-picture enterprise was started recently by Dustin Farnum, William Elliott and Walter Hale, of New York, who left Paris, France, in two big American cars for a 6,000-mile trip around southern Europe.

Before leaving New York the motion-pic-

The Sleeping Beauty, a three-reel feature, in which Blais Albert and the well-known child players, Matty and Mary, have prominent parts, will be the first Venus release. It is said to be a production of exceptional charm. All of the Venus products will be handled on the State rights plan.

EDISON MULTIPLE REEL

The Edison Company announces that, beginning Friday, Aug. 23, it will withdraw its single reel Friday release and issue a two-reel subject on that day each week. The first of the two-reel subjects, to be released Aug. 23, is The Gold Bag, a detective story by Carolyn Wells.

LETTERS and QUESTIONS

Answered by "The Film Man"

M. M., New York.—Kompton Greene is no longer with the Lubin Company.

F. N. G., Binghamton, N. Y.—The part of James Hudson, in Love and War in Mexico, was played by Henry King. Thomas Carrigan has appeared in a number of Bell releases of comparatively recent date.

C. B., Louisville, Ky.—The only important feminine role in Kalem's, The Treachery of a Sear, was that of Ann, played by Helen Holmes. Alice Joyce was not in the cast.

O. L. M., Newport, R. I.—You are correct. Court Barber is one of the Vitagraph's Belland series. It comes fifth on the list. Norma Talmadge is playing Belland in all of these pictures.

T. E., Passaic, N. J.—We cannot furnish a complete list of the photoplays by Carolyn Wells. She has written many, among the more recent being Winsome Winnie's Way, produced by the Edison Company.

REVIEWS OF FEATURE FILMS



The Sleeping Beauty (Venus: State Rights).—Every one has heard the fairy tale of Sleeping Beauty, who, under the spell of a bad fairy was doomed to sleep until some bold knight, young and handsome, kissed her on the lips. All fairy tales of this kind permit much license to a producer's part in contriving beautiful settings, poetic atmosphere, and gorgeous costumes. Harry G. Matthews has in the past had splendid success in staging like pictures, and to this picture he has brought all his powers and training as a producer. On the whole, the picture is one to charm, not alone the children, but their elders as well. But at times Mr. Matthews has been forced to resort to artificial scenery, none too well constructed or painted, and during some of the interior scenes the illusion, so absolutely essential, is lost. Miss Albert plays the princess with considerable charm. Gordon Backville is seen as the king, Margaret Mattox plays the queen, and Allen Forrest the prince. Joe Burke gives the poorest interpretation as the court fool. Baby Earl and Margaret Wells are seen as the fairies. Charles Manley enacts the chancellor. The story is too well known to necessitate repeating it.

The Streets of New York (Pilot: State Rights).—Captain Fairweather, retiring from service, deposits \$100,000 with Bloodgood, a banker on the verge of ruin. He discovers the condition of his depository and in trying to get his money back has an apoplectic fit and dies. Bloodgood absconds with the money and Badger, his paying teller, steals the captain's receipt. The captain's family, having no resources, are reduced to extreme poverty, while Bloodgood, with his ill-gotten gains, is living in luxury. The latter even owns the tenement in which the Fairweathers live, so he orders them evicted. Badger returns, however, and proceeds to collect blackmail from Bloodgood on strength of the receipt he possesses. He secures room in the same house with the Fairweathers. Bloodgood, hoping to end his troubles, sets fire to the tenement. But every one is saved, except Badger, who is rescued by the captain's son. The picture is a fine example of the characteristic animation and suspense. It holds interest through-

out. The acting, notably of J. W. Hartman as Badger, is excellent. Photography is good. This film should prove very popular. It is in three reels.

Unmasked (Itala: State Rights).—Ramonti, head of a large firm of engineers, employs Rosal and Fleury, two young men, who are both in love with his daughter, Beatrice. Ramonti goes away, leaving some valuable drawings in possession of Rosal. Fleury takes advantage of this, secretly photographs the drawings and sells prints to their chief competitor in business, Ramonti, therefore, finds himself anticipated by his rivals, and discharges Rosal. Fleury rises rapidly in his employer's estimation, and wins the daughter's promise to wed him. Rosal now goes to work for the opposing firm. He discovers the photographs and accompanying letter in the file. He hastens to clear his name in Ramonti's eyes, but finds the family some some distance to celebrate the nuptials of Fleury and Beatrice. He has twenty-four hours to get there. He starts on over the mountain by a short cut, but arouses suspicion of the frontier guard, and is arrested. He manages to escape himself in a huge snowball, however, and roll down the mountain side half-way. He evades the guards again, and goes the rest of the way on a cable used to carry timber down into the valley. He arrives just as the wedding is about to take place, exposes the near-bridgroom, is reinstated by Ramonti, and has prospects of winning Beatrice for himself. A thrilling picture, missing some small points in setting under way: as for instance, the fact that Rosal takes (with or without permission) the photos from the rival firm; but on the whole, well conceived and excellently acted and photographed.

The Heart of the Heather (Powers: Ans. S).—Woo Chung is so grateful when a young millionaire saves his sacred horn from his burning laundry, that the millionaire is touched, and takes him into his home as a servant. Woo soon becomes a trusted member of the household. But the millionaire is in love with a young widow, and she, feeling to have the heather near her little child, refuses to marry him until he dismisses Woo. So Woo

leaves despondent. The young man and the widow are married. The Chinese Secret Society selects the child as its next victim, so it is kidnapped and held for ransom. Woo rescues the child, but is caught. He shows his sacred horn, however, and is permitted to go away with the little one. He takes it back home, and this time is told to remain for life. Edwin August is excellent in the necessarily renewed portrayal of Woo. Others of the company prove valuable support. The story is a simple one, but sustains the interest throughout the two reels.

A Wild Ride (Selig: July 12).—In the making of this picture, of two-reel length, it is evident that the Selig Company, situated on the wild animal farm at Los Angeles, has labored hard and long to make a novel and thrilling affair. It would seem that actors, director, and author have devoted too much attention to making the picture thrilling, with the result that the suspense comes out, that the thrill dies down long before the film is run and what purports to be near-tragedy turns out to be hardly more than farce, so far as the effect upon the spectator is concerned. When the attack on the ranch house by the bulls commences, one does feel suspense, expecting all the while the wild ride to top off the situation, but when the attack continues and then continues some more through nearly two reels with bulls that refuse to be shot when only six or ten feet from the marksmen (the white people inside the house), the spirit of the situation weakens and the picture becomes either dull or amusing, according to the feelings of the spectator at the time. None the less, Selig's wild animal pictures are proving big hits the country over on account of their very novelty. It is the unique sight of the heroines riding on an ostrich to find help that will win favor for the picture if anything will. The physical qualities of the piece, such as settings and photography, are excellent, and there is nothing that can be said against the work of the players. Beanie Byron is a charming girl, and she deserves a gold medal for the precocious position she assumes on the back of the huge bird. And there is Jahall, an outlaw hero, who causes all the trouble, played by Ferdinand Galves in a sincere manner. He attempts to steal the heroine and carry her away to his lair, and because he is

KALEM FILMS

INTEMPERANCE

A clergyman and a burglar render great service when a catastrophe enters a young woman's life.

Released Monday, August 4th

Special 1, 3 and 6-Sheet Posters

SHIPWRECKED!

In Two Parts

Escaping the perils of the sea, a party of voyagers experience many dangers on a desert island.

Released Wednesday, August 6th

Two Special 1-Sheet Posters; a striking scene from each part

Also Special 3 and 6-Sheet Posters

THE HOBO AND THE HOBBLE SKIRT

A Comedy Riot

(On the same reel)

CONEY ISLAND

New York's Summer Playground

Released Friday, August 8th

THE ALIBI

The clever artifice of a young woman narrowly averts a miscarriage of justice.

Special 1, 3, 6-Sheet Posters

Released Saturday, August 9th

Coming Wednesday, Aug. 13th

THE SKELETON IN THE CLOSET

Two-Part Headliner

Kalem's Two-Part Features Released every Wednesday in place of regular one-reel issue

KALEM COMPANY

235-239 W. 23rd Street New York



SCENE FROM "UNMASKED," ITALA.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY

Right for Right's Sake
Some Spots in and Around
Los Angeles
The Diamond Crown

NEXT—On the Broad Stairway—July 19

G. JAY WILLIAMS

All on Account of a Portrait
His Mother-in-law's Visit
A Pair of Fells

NEXT—At Midnight—July 23

CHARLES J. BRABIN

A Race to New York
Mercy Merrick
While John Bolt Slept

NOW MAKING PICTURES IN ENGLAND

NEXT—The Coast Guard's Sister—August 16

WALTER EDWIN

Her Royal Highness
Marie Stuart—3 Parts
The Story of the Bell

NEXT—A Proposal from the Duke—July 26

GEORGE A. LESSEY

The Patchwork Quilt
The Signal
In the Garden

NEXT—A Tardy Recognition—July 21

GERTRUDE ROBINSON

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VICTOR FILMS

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DIRECTOR

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LOS ANGELES, CAL.

MARC EDMUND JONES

10th Release

The Tree and the Chaff

CHICAGO, ILL.

"Selling Scripts in the Open Market"

SELIG July 15th

Kindly mention DRAMATIC MIRROR when you write advertisers.

REVIEWS OF LICENSED FILMS



The Rice Industry in Java (Molten, July 8).—If the Molten Company has done nothing else, it has at least given us some splendid travelogue, pictures showing us the people, the customs, and industries of other countries. Here we are taken into the rice fields of Java, and shown how they cultivate the rice, plant it, and reap and distribute it. Photography is standard.

Boltonville (Vitaphone, July 9).—Leo Deane and Norma Talmadge are splendid in the two lead roles of this picture, dealing with false rumor and gossip which leads to amusing complications that come out well for both. Van Dyke Brooke directed the farce. Miss G. Harlow is the author. Julia goes with Frank to help him select a ring for a friend. Mrs. Gossie, played by Florence Ashbrook, sees them together and tongue commences to wag. Finally the pair are hedged in so closely that they decide it is really best that they do become engaged. It is one case where gossip did good service. On the same reel with a Millinery Shop, the farce is highly amusing.

Paquet and the Lily (Biograph, July 9).—Directed by Dell Henderson and acted by Charles Murray, Edward Dillon, and Charles Hill Mailes, Paquet and the Lily, a half-reel burlesque, probably fulfills its purpose, in that it provides one of the occasional laughers. That it has anything particularly clever in the action or plot must be doubted. The players deserve credit for what amusement the picture may afford.

Wasome Winnie's Way (Edison, July 9).—Produced by arrangement with Carolyn Wells, author of the original story, this farce of the dainty variety, is pleasing if not hugely amusing. Photography is inclined to be dark through most of the film, at times shadowing the players faces so that they are not distinguishable. The essentials of a genuine farce are lacking; there is no situation which demands action, and in consequence the piece drags with long scenes. Gertrude McCoy, while a pleasant young actress, is not best fitted for such a role. Augustine Phillips is a dull dancer, while William Wadsworth makes the most of the role assigned him, the woman hater. A crowd of plumbers are caught in the rain, and seek refuge in the woman hater's cottage. It is left to Winnie, with her winning smile to appease and win the consent of the old fellow.

Building a Trust (Lubin, July 10).—An Irish washerwoman and a Chinese laundryman are doing business side by side. The former throws mud on the other's wash and cuts the lines, and the latter retaliates in kind, matters reaching a crucial stage when a nervous woman now combine to drive out the common competitor. So effectively is this plan carried out, that the Colonial and daughter of Erin become partners, hiring the washer and a number of others to do the work while they take it easy. This little comedy is well conceived, well acted, and well done generally. It is clean fun of the best sort, and should prove a favorite in any bill. As the washerwoman and the Chinaman Mae Hotely and Robert Burns are excellent.

When Love Goes Out (Lubin, July 10).—A woman rejects two suitors, one for being too fat, the other for being too thin. But so impressionable are they that they hit themselves in a sanitarium where the thin one is stuffed, and the fat one is starved until life becomes unbearable, and they run away to her mother's house to give them another chance. It so happens that they find her with her beautiful house lying on the table before her, so in disgust they flee from her side to live the unemotional lives of respectable citizens once more. This situation has been much overworked of late, although the conclusion seems fairly new. The various scenes in the sanitarium are moderately laugh-provoking, the side-splitting quality being entirely absent. It evidences either taste or carelessness in production, little good business being provided. Generally speaking, however, it is a fair picture. The three principals are well done. It is a split-reel.

The Carpenter (Vitaphone, July 10).—The stranger in a hat is obviously intended to be Christ, who comes into a village ruined by the circumstances of the Civil War, reunites brothers, consoles a bereaved young mother and helps the head of the house to pay up his debts with money from the back of an old picture left him by his ancestors. Having done those things, he disappears in the light of the full moon. A piece of mystery-mongering, mixed with varying proportions of literalness and symbolism, that is, in spite of its undeniable sincerity, a monumental piece of impertinence. The idea of putting in (to be vulgar) upon personal affairs without identification card of some kind is too preposterous to swallow. As the Stranger, Charles Kent is admirable.

Hannigan's Harrow (Pathéplay, July 10).—Hannigan falls asleep and dreams he has the sweetest imaginable harrow in Turkey, where he is jubilant and biles as beatific as long as the vision lasts. But his browbeating wife intrudes even here, and he awakens to find her giving him the soundest thrashing of his wicked old life. A broad farcical idea lacking the farcistic treatment implied by the theme, funny in a mild way. The photography is good, as is the acting.

The Profits of the Business (Lubin, July 8).—Twenty years after driving his daughter away from home for a forbidden marriage, Hugh learns that his orphaned granddaughter has found employment as a salesgirl at his own large department store. Owing to the low wages paid his employees, Hugh is able to undersell his competitors and declare large dividends. In watching his unsuspecting granddaughter's experience he is persuaded to give his girls a living wage. His quester drives to destitution, to the point where he is driven to suicide, that she may have food, and eventually he rescues her from attempted suicide, at the same time repulsing the man who has so sorely tempted her. The profits of the business are easily neglected in the sentimental love. The entire piece is carefully thrown together, the attitude of Hugh toward the granddaughter for whom he has searched so long, being unexplainable. His discovery of her whereabouts is probably premature as far as his lesson in humanity to the shop-girl goes, for it is the business of the proof that his system works harm, that is to rescue her, and the things that happen with his full knowledge and consent are not likely to work sudden miracles. Muriel Turner, who does the parts of mother and daughter, is delightful, the grandfather, played by Carlyle, being no less so. Generally speaking,

the film has many merits that make it worth while.

His Mother-in-Law's Visit (Edison, July 9).—A one-reel comedy, written by Mark Swan and directed by G. Jay Williams. Elsie MacLeod plays the young wife, William Wadsworth the husband, and Mrs. C. J. Williams the mother-in-law. Frank A. Leach plays Sir Bill, the husband's friend. It is a quietly amusing affair, illustrating the necessity for a young wife to make herself attractive and charming as well as prim and particular. The wife takes so much interest in her home that the husband finds himself almost forgotten except when he smokes, etc. When he goes out to the club the wife wonders what the matter is and straightway telegraphs for mama. Mama arrives immediately gets a pretty clear idea of the situation and proceeds to give daughter motherly advice. When husband returns from work he finds a prettily dressed girl instead of the severe looking person he has been accustomed to expect. Instead of being treated coldly, Bill, husband's friend, is welcomed with enthusiasm and invited to remain for dinner. Mother-in-law's visit, contrary to expectations, proves most valuable. Mr. Williams has directed the piece in his usual capable manner and Mr. Wadsworth, particularly, is amusing.

The Daughter of the Sheriff (Edison, July 8).—The sheriff is unable to find Black Spark and his band, whose depredations have terrorized the countryside. He tries to resign, but the people won't hear of it, so he goes off once more to locate the villain. While in the kitchen, he is surprised by Black Spark himself, who demands food. She pretends it but while she is at the pump getting him some water, he goes through the house. She finds him ransacking her bedroom closet, and alarms the door on him. When her father returns, discouraged, she delights him by turning over her prisoner. This is all very well presented. Overemphasis of some really unnecessary details leads the spectator to disappointment when he finds they come to so little, or to nothing. One such is that dealing with an old sword that the girl finds in the road. Her return from the city in the beginning has no place in the story. Generally speaking the picture is good.

Entertaining Uncle (Kalam, July 11).—Another Kalam half-reel farce with John E. Brennan in the lead roles. Uncle Amos announces his intentions of visiting George and Helen. Remembering him as a social old chap they hide all signs of worldliness, and invite Deacon Jones to spend a few days with them. Uncle arrives, and is duly surprised, though he does let on that he comes for a high old time. When George and Helen receive a note announcing that uncle has eloped with the other stenographer, taking his fortune with him, there is another surprise. The offering is amusing. Ed. Convery, Helen Manning, Robert Chandler, and Ruth Roland are in the cast.

Cosmopolitan New York (Kalam, July 11).—On the same reel with Entertaining Uncle this is a study of the two extremes of living in New York. We are taken into Orchard Street, the most densely-populated street in America, shown as a swartian cloth shop. Little Italy, and other like places, and then to Broadway and fashionable Fifth Avenue. As a slier, the picture is fair.

The Old Dutch Times (Edison, July 11).—In the Old Dutch Times, by Richard Ridgely, produced by the Edison Company with Helen Conshlin, Richard Nell, Robert Lett, Maggie Weston, Bessie Cooper, Bessie Larn, and Charles Sutton in the cast is a pleasing offering, abounding in quiet atmosphere of rather a realistic nature. Helen Conshlin as Hulda, the little Dutch heroine, plays with grace as Bessie Larn, though experiencing difficulty in appearing like a boy, is acceptable as Hans, the tender of games who loves Hulda. Hulda's father and mother, while on their way to say for the old Dutch, are killed. The big wayman finds the party, and softened by the smile of the child, takes her to an inn where he leaves her while he goes on to Rotterdam to pose as the heir to the Van Horn estate. Hulda grows to be a young woman, loved by Hans and the old blind botanist. Meanwhile the highwayman who has prospered in Holland, is returning, but on the way across his ship is wrecked, and the usurper makes a full confession which he seals in a bottle. Later Hans finds the bottle washed up on the beach. With the aid of the burglar-master Hulda comes into her own, and the blind botanist, who has saved her from the kindness of the innkeeper, becomes her foster father. It is a fanciful story, but interesting, though better photography would not have been amiss.

The Sign (Essanay, July 11).—E. H. Galt, in his character study of the Italian, does, contrary to expectations, rather inferior work. His effort appears sincere enough, but a clear idea of what the part requires is lacking. Though stories, making use of the "hand" sign accidentally left by some innocent person who has carelessly inked ink or paint, have been seen before on the screen, The Sign profits by rather a fresh treatment. The Italian with his wife are induced to place their money in a bank belonging to one of their fellow countrymen. At the time they are ready to draw their savings and return to the old country, the bank fails. Pietro makes a visit to the house of the banker and finds him absent, and in writing a note for him, saying he will be back within the hour, he turns over the key to the bank. Hence the sign of the hand. The banker returns, and observes the threatening sign. It appears that the banker had pocketed the bank's money himself, but when Pietro returns he willingly hands it over. Of course one might question Pietro's being the first one to apprehend the banker, if he was guilty. The whole situation is inclined to be forced: Pietro's free access to the house and the banker's disinclination to expose himself to this, is rather suspicious.

Something Rotten in Havana (Essanay, July 15).—The mixture of burlesque and farce in this half-reel subject does not bring the best results. There are times when the humor is mildly effective. Yet the piece is fit mostly for burlesque. The breaking up of the model and the burying of the box of cigars are not the sort of incidents that can be acted out to the best advantage in straight farce. Husband has a box of cigars sent him from Havana. The cigars prove to be rotten, and his disgust he breaks up his wife's dressing room. A passing stranger witnesses this through the window, imagining that he is committing murder. When the neighbors arrive, husband is just finishing burying his cigars in the garden. Neighbors imagine that he has buried the body of the victim.

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A FACE AS WELL-KNOWN AS THAT OF THE MAN IN THE MOON

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STUDIO GOSSIP

FRANK MCGLYNN recently returned to the Edison studio after an absence of two years, during which time he appeared in the Chicago production of *Officer 606*. Mr. McGlynn is a powerful actor, whose previous training before the camera has enabled him to step into difficult roles at once. His impersonation of the crabbed grouch in *The Bella* is a forceful piece of acting.

THE SELIG COMPANY has engaged a new leading man in the person of Clifford Bruce. Although still comparatively young, he has had a varied and lengthy experience in stage work. For six years past he has been "a Broadway favorite," and his experience as a repertoire actor has been well rounded, so that his knowledge of the modern as well as the classic drama is extensive.

BARBARA TENNANT, the talented leading lady of the Selig Company, is going to take a rest of four weeks, camping in the Michigan mountains. Miss Tennant has been working continuously for eighteen months—quite a record—and she feels that she owes it to her health to get away. Some of the feature plays in which she has appeared (her work is confined wholly to feature plays) are *Silent Jim*, *The Return of Lady Linda*, and *The Greater Call*.

WILLIAM ABBOTT, a member of J. Farrell Macdonald's company, at the Monarch studio, is a comparatively new addition to pictures, and apparently a valuable one. For many years he was on the legitimate stage, and played parts in a number of Broadway successes.

A CHANGE has been made in the New Majestic scenario system. Under the old plan, some scenarios were purchased by a New Majestic reader in the business offices at New Rochelle, and others by the directors at the Brooklyn Heights studio, Los Angeles. Last week Philip Loneragan, former assistant editor of the *Thanhouser Company*, arrived at Los Angeles to become sole scenario editor for New Majestic, and either write or purchase all their scripts. Producing Manager Hite decided that it would be better to put the scenario work under one responsible head, located right at the center of production. A miniature theater has been added to the New Majestic studios at Brooklyn Heights. Howard Davies, who created the "Patty" series of films, has joined the acting forces.

C. J. HIRN, head of the *Thanhouser* institution, has bought a yacht and joined the New Rochelle Yacht Club. It is said that he will call the boat *The Dividend*.

J. J. ROBBINS, the wide-awake young general manager of the *Essanay* studio at Niles, Cal., is getting to be very proud of his rather singular record. He is, it seems, the only man who has been connected regularly with a studio for six consecutive years and who has never yet been in front of the camera. You can even scrutinize closely the faces of an *Essanay* "mob," but you won't find Robbins even there. He is a good-looking chap, too, so this can't be the reason for his long and successful dodging campaign.

THE work on the new theater now in course of construction opposite the Orpheum Theater, in San Francisco, is proceeding rapidly, the steel framework being completed. G. M. Anderson, the proprietor of this addition to the playhouses of the West, and one of the founders of the *Essanay* company, will present first-class, up-to-date musical comedy.

HARRY EYTINGER, of the Edison Company, has been seriously ill at his home, but is now back in harness and doing his usual excellent work.

GERTRUDE MCCOY, the popular Edison player, left for Virginia last Saturday to enjoy her first vacation since joining the Edison forces two and one-half years ago. Miss McCoy has written several successful photoplays recently, and when it was suggested that she might be retiring to a secluded spot in order to continue her writing, she emphatically declared that it was her determination to forget utterly that such a thing as a moving picture ever existed.

THERE was a sudden transition from tragedy to comedy at the Edison studio when Charles Sutton and Ben Wilson engaged in what is now a famous duel. Sutton, in the role of a jealous hunchback, attacked Wilson and forced him into a duel with rapiers. After a hard struggle, Sutton was to stab Wilson and the latter was to fall seriously wounded. The duel was a desperate one until the psychological moment when Sutton lunged at Wilson and the foil, catching in Wilson's sleeve, remained there as Sutton

lost his grip upon it. There stood Wilson before the camera with a foot and a half of the blade apparently plunged through his body, looking, as Walter Edwin said between shrieks of laughter, "For all the world like a trussed turkey."

THE *ESSANAY* COMPANY has completed the first two-reel Broncho Billy photoplay ever attempted at the studio in Niles, Cal. It is said to be a thriller. In the cast are G. M. Anderson, Evelyn Selbie, David Kirkland, Harry Todd, Marguerite Clayton, Harry Keenan, Carl Stockdale, Lee Willard and True Boardman.

THOMAS PARSONS, formerly superintendent of the Selig plant in Chicago, has been made superintendent of the Selig wild animal farm at Edendale, Cal.

As leading woman in support of Jack Kerrigan in American films, Vivian Rich is showing herself to be a talented actress with a charming personality. Playing with Kerrigan, Miss Rich has secured her first important opportunity in motion pictures. While with the *Keystone* Company the con-

ditions were not favorable to her advancement.

THE ADVENTURES OF JACQUES is the title of the two-reel French costume play written and being produced by Lorimer Johnston. More than one-half of the scenes are on the Gillespie estate in Montecito. Jack Kerrigan plays the lead, with Vivian Rich in the opposite part of a lady-in-waiting.

GEORGE TERWILLIGER, of the Lubin scenario department, is receiving a free course in stenography and a new typewriter as the result of a wager made with Emmett Campbell Hall, another star Lubin doer, to swim across the Schuylkill River at the point where it runs through the Lubin farm at Betzwood. On the strength of his victory the scenario doctor is scheduled to race Howard M. Mitchell for championship honors of Lubinville.

DAVID V. WALL has been engaged for *The Famous Players* Film Company to play leads. His first characterization will be Tom Dorgan in the *Bishop's Carriage*.

SIDNEY M. GOLDIN, a director for the



THE HOUSE OF

SELIG'S

Summer Time Selections

Wholesome Seasonable Sensational

The Third Annual M. P. E. L. Convention is a thing of the past with pleasant memory, freighted with fraternity, desirable for quickening the better touch for business. Honors are even and everybody is happy. But now it is back to work after play-time and the passengers of "the ship of laziness on the sea of dreams" are out of sight, while the hustlers are humping to the front. One way to get to the front,—one way to keep in front,—is to secure the Selig line, and make it a popular permanency. Summer finds no let-up in the merit of its output, in the variety of its interest, in the attractiveness of its product. Look the line in the face and you will see the wool of ready money in the warp. Catch the drift (?) You will see the thread in the fabric of every new dollar bill.

August 4th
THE GRANITE DELLS
In the wonderland of Arizona. On the same reel with the amusing pictorial version of
THE DEVIL AND TOM WALKER

August 5th
A MANSION OF MISERY
Tapestried walls may a prison make, for the home is where the heart is. A thrilling drama of throbbing heart interest.

August 6th
THE STOLEN MOCCASINS
A thrilling play with a heroic rescue. An episode of the wilder West.

August 7th
THE GALLOPING ROMEO
A breezy Western story—a good, healthy comedy. On the same reel with

THE GROCER'S REVENGE
An amusing episode of a stingy man, who is made to "loosen" through the aid of butter as a lubricant.

August 8th
MISS ARABIAN NIGHTS
An interesting comedy-drama, full of fine sentiment and wholesome surprises.

Secure the Entire Line for Real-Winners

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Recent Releases:
"THE BAWLEOUT" (5 REELS)
"HALF A CHANCE" (5 REELS)
"ASHES" (3 REELS)

CHARLES M. SEAY

Edison Director Current Release
Scenes of Other Days, July 8. To
Abbey Court House, July, 18.

Universal, has gone to Mount Clemens for a short vacation.

THE English Kinemacolor Company secured exclusive permission to take pictures of the third national rally and inspection of Boy Scouts by H. R. H. Prince Arthur of Connaught. These pictures were taken on the Fourth of July—which fact will not interfere with their popularity in the United States.

Kindly mention DRAMATIC MIRROR when you write advertisers.



VITAGRAPH

Special Feature PRODUCTIONS

IN TWO PARTS

Will be Released Regularly Every Saturday, Beginning Saturday August 2d, in Place of the One-Reel Releases

"The Intruder" In Two Parts Saturday, Aug. 2d

Written by the well-known Dramatist, George Cameron, with Maurice Costello and Mary Charleson in the leading roles.

"The Lineup" In Two Parts Saturday, Aug. 9th

Written by George Cameron, introducing William Humphrey, Earle Williams, Dorothy Kelly and Harry Morey.

"The Curse of the Golden Land" In Two Parts Saturday, Aug. 16th

Factory Scenes by Courtesy Smith, Gray & Co.

Presenting Courteney Foote and L. Rogers Lytton.

"The Feudists" In Two Parts Saturday, Aug. 23d

Written by James Oliver Curwood, featuring John Bunny, Sidney Drew, Flora Finch and Josie Sadler.

"The Call" In Two Parts Saturday, Aug. 30th

Edith Storey and E. K. Lincoln, in their respective parts, sustain this great drama.

THERE'S A REASON—They will Fill Your Houses with People and the People with Delight

SIX-SHEET POSTERS OF ALL SATURDAY SPECIAL RELEASES

EVOLUTION OF THE MOTION PICTURE

(Continued from page 25.)

"The atmospheric conditions and environment governing the companies should be studied. Scenarios requiring a Western setting should not be sent to a New York company or those requiring a European background be forwarded to a California organization. For instance, manufacturers do not want stories of snow-storms in the Summer time.

"Writers should keep the cost of production in mind. Many spectacular things—such as the destruction of a boat by fire—are impossible without heavy cost. As few interiors as possible should be used.

"The idea should always be kept in mind that the public wants clean pictures—that the pure-minded as well as the man of the world is the patron of the picture house. Crimes or the suggestion of crime should be avoided."

The field of the photoplay, as things are at present, is not rich enough to support scenario writers unless they are on the regular staff of a producer, believes Captain Peacock. "A free-lance writer," he remarked, "cannot live exclusively from the proceeds of his accepted scripts. He must be in the literary game and making money in other directions besides scenario writing. However, it only requires two or three hours for an experienced writer to construct a script."

A scenario editor should not write scripts. He is bound to absorb and use the ideas of others. I defy any one to read hundreds of scripts a week and not, even unconsciously, utilize at least a part of the stories or some of the situations.

Our conversation turned to the faults in directing and playing methods.

"Why do players make-up?" Captain Peacock asked. "We see so much grease-paint that all semblance of realism is lost. The red on the lips is a grim black in the pictures and resembles blackberry jam. Some photoplays look like flashlights of chorus girls. In real life—even in night photography—we do not make-up to have our portraits taken. If we did the expression would be lost. A dry make-up can be used safely, but grease-paint accentuates too strongly or kills the lines of the face and destroys the expression. The same make-up is used in the studio and in the outdoor scenes."

"Its excessive use comes from the fact that most directors are, as I have said, actors. They believe acting can't be done without paint. I once saw a prominent company producing a Roman drama in California. The men in their Roman togas were rouged as usual like chorus girls. 'Who are they?' I asked the director. 'Romans,' he

answered. 'What is the make-up for?' I continued, and he replied, 'They wouldn't look like actors without it.' 'Oh,' I said, 'I thought they were Romans.'

"False hair, too, always looks unreal. Of course, make-up is sometimes necessary. Yet, why are doctors always represented with whiskers? Few physicians wear beards nowadays. They are considered unsanitary. Old age is always indicated by the addition of gray or white whiskers. Whiskers have gone out of fashion even with men of advanced years."

Captain Peacock believes firmly in the value of sincere reviews.

"Criticism is an advantage to photoplays, provided the reviews are not prejudiced. There are some trade papers plainly showing partiality toward manufacturers who use their advertising columns. Naturally, too, a certain personal element is bound to creep into the reviews. All in all, however, criticism is a great aid and help."

Exhibitors are largely guided by the criticisms in the theatrical weeklies and trade journals. The motion picture critics are severe, and properly so, on the subject of 'the story.' The exhibitor is obviously the man who has to be entered to, for through him we reach the public. The exhibitor is the scenario writer's friend, because he demands good stories, well told, on the screen."

EXCLUSIVE SUPPLY RELEASES

Monday, July 22.

(Dragon) The Bride of the Sea. Dr.

Tuesday, July 23.

(Gaumont) A Hair-Raising Affair. Com.

Wednesday, July 24.

(Solax) The Coat That Came Back. Com.

(Gaumont) Gaumont's Weekly. No. 73.

(Ramo) Love and Gold.

Thursday, July 25.

(Gaumont) A Resourceful Liar. Com.

(Gaumont) In the Land of Dates.

Friday, Aug. 1.

(Solax) When the Tide Turns. Dr.

(Lax) Oh! Water Wet Day. Com.

(Lax) The Girl I Left Behind Me. Com.

Saturday, Aug. 2.

(Great N.) (Title not reported.)

UNIVERSAL COMPANY RELEASES

Sunday, July 27.

(Crystall) College Chums. Com.

(Crystall) Belmont House. Com.

(Relair) He Pines for His Portrait. Com.

(Relair) The Third Thief. Com.

(Relair) The Actor. Dr.

Monday, July 22.

(Imp) The Stranger. Two parts. Dr.

(Nestor) The Frost. Dr.

(Com) Stars in My Crown. Dr.

Tuesday, July 23.

(101 Bison) Robinson Crusoe. Three parts. Dr.

(Crystall) The Fanny Doll. Dr.

Wednesday, July 24.

(Nestor) Comrades. Dr.

(Powers) While the Children Slept. Com.-Dr.

(Relair) Soul to Soul. Two parts. Dr.

(Univ.) The Animated Woman. No. 73.

Thursday, July 25.

(Imp) Lord Barry's Last Acquaintance. Com.

(Imp) The Power of Heredity. Dr.

(Frontier) A Heart Throb. Com.

Friday, Aug. 1.

(Nestor) His Friend the Undertaker. Com.

(Powers) Fate and Three. Dr.

(Victor) In After Years. Dr.

Saturday, Aug. 2.

(Imp) That Chinese Laundry. Com.

(Imp) Funny Fancies by H. Mayer.

(101 Bison) The Cave Dweller's Romance. Two parts. Dr.

(Frontier) A Brand from the Burning. Dr.

MUTUAL FILM RELEASES

Sunday, July 27.

(Maj.) Title not reported.

(Thos.) Willie the Wild Man. Com.

Monday, July 28.

(Amer.) The Stampede. Two parts. Dr.

(Krystone) Just Kiss. Com.

(Bell.) Below the Dead Line. Dr.

Tuesday, July 29.

(Maj.) Title not reported.

(Thos.) Title not reported.

Wednesday, July 30.

(Branch) Title not reported.

(Mutual) Mutual Weekly. No. 21.

(Bell.) Raulin's Cross of Gold. Dr.

Thursday, July 31.

(Amer.) Mission Belle. Dr.

(Krystone) Title not reported.

(Mutual) Title not reported.

(Pilot) Loyal Hearts. Dr.

Friday, Aug. 1.

(Kay-Roe) Ransom. Two parts. Dr.

(Thos.) Title not reported.

Saturday, Aug. 2.

(Amer.) Single Handed Jim. Dr.

(Maj.) Title not reported.

(Bell.) The Little Pirate. Dr.

LICENSED FILM RELEASES

Monday, July 22.

(Bis.) The Vengeance of Galt. (Dr.)

(Bis.) The Grand of Ocean Bay. (Dr.)

(Bis.) The Girl and the Gambler. (2 parts. Dr.)

(Bis.) The Flying Switch. (Dr.)

(Bis.) The Widow's Wiles. (Com.)

(Bis.) Hattie Among the Bulbs. (Com.)

(Bis.) Father's Weekly. No. 24.

(Bis.) The Striped Fern. (Dr.)

(Vita.) Dr. Crathorn's Experiment. (Dr.)

Tuesday, July 23.

(Bis.) The Belle. (Dr.)

(Bis.) The End of the Yarn. (Dr.)

(Bis.) The Call of the Heart. (Dr.)

(Bis.) The Girl Who Wasn't. (Dr.)

(Bis.) Daily News in Seattle. (Com.)

(Bis.) Perfecta's Fall. (Com.)

(Bis.) The Girl Who Wasn't. (Dr.)

(Bis.) The Girl Who Wasn't. (Dr.)

Wednesday, July 24.

(Bis.) Grand Chase of Arizona. (Dr.)

(Bis.) As the Wind Came Out. (Com.)

(Bis.) The Girl Who Wasn't. (Dr.)

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(Bis.) The Girl Who Wasn't. (Dr.)

TO BUILD FILM THEATERS

The Hyde Park Amusement Company, a moving picture theater concern of Indianapolis, Ind., has filed incorporation papers with the Secretary of State. The company expects to open about Sept. 1, at Illinois and Thirtieth streets, Indianapolis, a high-class photo-playhouse, with the largest seating capacity of any distinctly moving picture theater in the city. Other theaters will be built later.

Kindly mention DRAMATIC MIRROR when you write advertisers.



BIOGRAPH FILMS



FOR THE WEEK COMMENCING JULY 28TH, 1913

MONDAY

THURSDAY

SATURDAY



THE VENGEANCE OF GALORA

A Girl's Stand to Save Her Lover from His Own Act



THOSE LITTLE FLOWERS

AND
MR. SPRIGGS BUYS A DOG

Farce Comedies



WHEN LOVE FORGIVES

AND
THE MONUMENT

Dramas

BIOGRAPH COMPANY NEW YORK

REVIEWS OF UNIVERSAL FILMS

The Last of the Madisons (Imp. July 25).—John Clay lives and is loved by Miss Madison, but there is a feud between their families. They make an appointment to go and be married, but a young fellow sees them and reports to her father, who at once starts out running for John. He shoots, but John gets him first, and kills him. The girl goes it, but remains steadfast to her lover. Her mother, finding that her husband has been killed, starts out with a gun herself. While she is aiming at John, the girl, who is in his arms, sees her mother and twists him about so that the bullet finds her heart instead of his. Leaving the mother to wall over her child, John gives himself up to the sheriff. This piece is very bitter and depressing, and would have to be carefully placed upon a bill to be appreciated. Acting is excellent, all four principals being played with unusual sincerity.

Marooned (Victor, July 25).—A strange young man brings a sea captain's daughter home after she has received some slight injury. A love affair sprouts up between the two, but when the captain discovers it, he forbids the daughter to see her lover again. She has another lover out of her own community, and this one the young man seems obstinate enough to lure to a barren island, drug and leave him. But the dastardly act is seen from the shore, and the victim rescued. In the meanwhile the villain tries to rob the old captain, but he is caught, his crimes are totaled up against him, and the girl goes to her other love. A melodrama of some pretense, well acted, and photographed. Maintains the interest fairly well throughout.

Baron Blinks's Bride (Imp. July 25).—A young lady is compelled to receive the objectionable Baron Blinks as a suitor. The man she really loves thereupon persuades her small brother to find some one who will impersonate the wild man, later escaped from the circus, and scare poor Baron Blinks away. This is done, the Baron departing unceremoniously in haste and the lovers being united. A farce of the most trivial and hackneyed order, poorly done throughout with ancient business and bewildered situations. A half-real subject.

The Hall-Boom Girls (Crystal, July 25).—Chester, a hall-room boy, borrows his chum's dress-suit to take Pearl, a hall-room girl, who borrows her chum's dress to go to the city and Co. Emporium's ball. Only the chum's object, and a last takes place in the parlor that induces the landlady to bring in a policeman. So the two girls make up in bed, while the two boys have their reconciliation in jail. This is a half-real comedy, containing good fun, and having a somewhat unsatisfactory ending, well done. Acting, particularly of Chester Barnett and Pearl White, and photography are very good.

How Men Propose (Ortval, July 25).—Three men of different temperaments, one dim-witted, one impulsive, and the third impassioned, propose to the same girl, and are accepted, one after another. Their experiences compared, they return to vent their indignation, only to be given a note apiece, saying that the lady concerned is writing an article on How Men Propose, and was gathering data. A little episode good for a laugh, presented in a straightforward manner, and well acted. On the same reel with **The Hall-Boom Girls**.

Binks Buys the War (Imp. July 19).—Binks returns unexpectedly to find his Jan servant holding a party in his kitchen. At risk to

life and limb, he breaks up the party, which he believes to be a Jap plot to destroy the United States, writes to the Secretary of War that he has saved his country, and next day becomes the village hero. A brief comedy, having plenty of slapstick, fairly well done by a volubrious man with little regard to the conventions. K.

The Yogi (Imp. July 21).—A fakir, styling himself a Yogi, with glimpses into other worlds and belief in transmigration of souls and that sort of thing, has deceived a rich widow into giving him a great deal of money for his tricks. Now it happens that the old lady's son meets and falls in love with the girl who personates the visiting soul, rising through the door on an hydraulic piston before a black curtain. So finally the son surrenders himself into the hands, and comes up on the piston in the girl's place, before his poor old mother's eyes. Of course, those eyes are promptly opened to the deceit practiced on her, so the Yogi is ruined. The girl becomes the young man's bride. An exceedingly well done film in every respect. Idea, acting, direction, and photography are excellent. K.

The Broken Spell (Crystal, July 25).—Bob is happily in love. His father dies, and by his inheritance he becomes the richest man in the country. A city girl, knowing this, entices him. He is about to give her a large sum, when she learns that that very day he saved her little daughter—the only living thing she cares for—from before an automobile. So she disillusionizes him, gives him some good advice, and sends him back to his sweetheart in the country. A good idea—taunted perhaps by the suspicion of illegitimacy cast upon the child—presented with attention to the large particulars of acting and photography. Pearl White and Chester Barnett in the two principal roles, are artistic and satisfactory.

The Half-Breed Sheriff (Frontier, July 19).—Joe, a half-breed, stole a coach runaway, and becomes popular with the cowboys. He protects Mary from insult. He misconstrues the locket she gives him in attitude, and proposes marriage. She rejects him because he is a half-breed. She marries another. A year later Joe is elected sheriff, and sent on the trail of Black Jack, the notorious stage coach robber. Mary, unable to stand her husband's brutal treatment, leaves him and goes home to mother. Meanwhile Joe, pursuing Jack, "shoots ahead" to a cowboy, who feigns death in Jack's path and captures him. When Joe arrives Jack escapes, but Joe shoots him dead. Then it turns out that Jack is none other than Mary's husband, so Mary reconciles, and Joe claims her. A fair play of the kind, gives constantly fresh complication, animated, and well acted. Photography is good.

Just in Time (Rex, Aug. 10).—A detective is employed to run down a blackmailing brotherhood who are blowing up railroad property. By a dictaphone placed in the rooms of the organization, he learns they are to blow up the president and his family as they cross a certain bridge in a special. He is too late to stop the train, and the dynamizers are fast nearing the bridge in a speed boat. The nearest telegraph operator accordingly sets a high-power automobile, and stops the express just in time, while the villains are caught. A thriller of the harmless order, inasmuch as virtue wins out, and evil is punished. It is handled throughout in a knockabout fashion that will not stand such question, but that is animated and full of suspense. K.

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REVIEWS OF LICENSED FILMS



Love's Quarantine (Vitaphone, July 5).—With Wallis Van, Lillian Walker, John Bunny, and Flora Finch as principals in the cast, it is only natural that the picture should provide humor and amusement, but there are moments in the farce when the action is at a standstill. The scenes seem to be drawn out to an unbearable length. Russell H. Smith is the author of the farce, which contains a fair idea, though not a new one, and it does not appear as if he were responsible for the dull places in the picture. Rather does it seem that the picture has been padded out with unnecessary business. Outley does not stand in strong contrast to his prospective father-in-law. In fact, his father has forbidden him to come to the house to see his daughter. Outley is struck with an idea and with the assistance of the girl and the family cook he puts it into operation. Father, however, gets wise, and Outley is thrown out the window. Wilfrid North is the director of the piece. Kate Price, Niles Welch, Joseph Baber, and Florence Ashbrooke are in the cast.

A Modern Garrick (Pathéplay, July 5).—An amusing farce, though the intrusion of several burlesque scenes, such as the hypnotist's reception of the young fellow, have not improved the tone or the humor. Hamspiel is a famous Garrick of modern times and an idol of the masses. While playing Romeo, Gwendoline sees him from a box and immediately falls in love, acquiring at the same time a mania for playing Juliet. No room is apparently left in her affections for her sweetheart. This fellow, failing to secure the services of a hypnotist, gains the assistance of Hamspiel to cure himself. Hamspiel, like the girl himself, but, true to his lodge brother, he cures the girl of her foolishness. The players have entered into their parts with vigorous zest with the result that laughter ensues.

The Hidden Witness (Kalem, July 5).—In this society drama there is the proverbial villain, an adventurer out of funds, who seeks to win the hand of Isabel Sinclair, a wealthy widow. Into the house comes Bernice, a simple girl, whom the widow's brother has married. Judging solely from one scene, the villain also thinks her sweet enough to kiss and, without any warning, he proceeds to do it in truly villainous fashion. Because his face is slapped he goes off and plots a revenge. Taking advantage of circumstances, he places some jewels belonging to the widow in the maid's bag and later accuses her. However, two children behind the window curtains have witnessed the performance, and they tell a story which straightens out the matter. The situation, such as it is, appears forced, and is inconceivable when picture were young, but which now seems to be outgrown and quite properly so. Helen Lindroth is acceptable as the widow, James Vincent plays the brother, rather a weak character, in that he was ready at the first sign of trouble to forsake his sweetheart, and Alice Hollister is seen as the maid. Harry Millarde plays a conventional society villain. The staging of the picture is up to standard.

At the Lariat's End (Essanay, July 5).—At the Lariat's End, a Western drama, showing the near tragedy of uncontrolled jealousy, is one that will impress deeply as a thoroughly thought out little drama. One follows the thread of the story with perfect ease, appreciating the grip and suspense when necessary. Foot photography is the one bad feature of the picture. Yet, receiving credit from the camera, Dennis, delivered by Fred Church, stating that the bearer is going to marry her and requesting a visit. An odious cowboy, seeing Church in the company of the girl, informs Jack Ryan, her fiancé, a jealous fellow. At this point a bullet is fired in the road, Ryan is knocked down. Out of revenge he shoots Ryan, and Church is accused. The trouble is straightened out by the sheriff after an exciting run.

The Sign of the Cross (Edison, July 5).—Neither May Abbey, playing Lady D'Avon, nor Richard Tucker as Count Saint Pierre, are convincing in the interpretations rendered. Hannelore Morwin is the author of the story, one which we rate as far below his usual standard. The staging generally speaking, is efficient, and the photography is good, except that some of the night scenes of the chateau are beautiful. Count Pierre, concealed in a farmer's house, is planning to escape with his fiancée, Louise D'Avon, to England. The time is in the French Revolution. Clifton Hopwood, evidently in love with Louise, intercepts a messenger from the count to Louise, and in the presence of the girl forces a confession. The note states that the count will come to the house when three lights are seen in the window. Ordering the soldiers to shoot when the door is opened, Clifton Hopwood places the candles in the window, and prepares to enter himself with the fair damsel. The count arrives in time to prevent any serious trouble other than a scare which the girl gets, and it is he who walks to the door and opens it. The soldiers are at the first person in sight, which happens to be Clifton Hopwood. This situation, on the whole, is rather weak—that the soldiers could have mistaken their victim seems unreasonable.

His Niece from Ireland (Lubin, July 5).—It is some time since we have seen Arthur Johnson in a one-reel Lubin picture, which makes this offering a particular treat. Seemingly, the mere announcement of his name upon the screen assures a good film. He usually has excellent support, as in this case, and the story-line assigned him is first class at least in construction. This is an amusing little heart interest drama. Grady, who came to America when a boy, is now a wealthy bachelor. He receives a letter from the old priest of his native land, stating that his sister's child is now an orphan, and that he should send for her. Grady sends for her, but the letter goes to the wrong girl, a fair lass who has longed to come to America. This girl comes to America as the niece, Grady, after a time finds himself in love with the girl, and thinks it wiser to marry her. He sends her to Ireland, and she remains in Ireland, also married. An old maid's Deception (Biograph, July 5).—When the old maid is "doled up," she is worth pursuing according to the judgment of two old village bachelors. Knowing this, the old maid keeps them dancing on a

string—dangling too long. During the small hours of the morning the two rivals go out to the woods to fight a duel, and some unkind person rushes to the house of the old maid and routs her out of bed with the news. Without stopping to take the usual precautions, she rushes to the field of battle where the two men, at seeing her, throw a blanket over their shoulders and retreat after she. For those who like this sort of burlesque the piece will be agreeable. However, the comedy work is of the loose and conventional order.

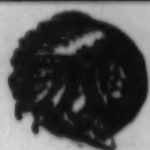
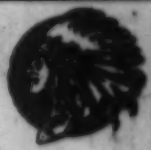
The Joy Ride (Pathéplay, July 5).—To find a real farcical complication in a picture is refreshing after seeing so many that are merely amusing. The picture is a comedy, and it is mostly upon the humor of one or two players. There was no necessity for the bit of brutality in the prison scene where the joy rider is pounded by his cellmates—the realism makes one cringe to an uncomfortable degree, and it is true that the action does not unfold the plot with any too much clearness, yet, on the whole, the picture is laughable. The character of a rich young business man is mistaken for his master under peculiar circumstances. His employer, being a good-natured fellow, allows the chauffeur to pull himself out of the difficulty, even though it does throw him into a rather compromising position. The surprises are keen, and the laughter is uproarious at times.

Sweet Deception (Vitaphone, July 5).—There are mostly sad smiles and sobs of dull action in this one-reel photoplay illustrating how the presence of a mother reunited two estranged hearts. Sidney Drew is seen in the role of the husband, Anita Stewart plays the wife in acceptable fashion, and Mary Maurice enacting the part of the mother is a genuine actress. The actor playing the valet does excellent work, in that he has something other than a wooden expression and bearing. Having agreed on a quiet separation, the husband and wife have retired to different hotels. They are hardly settled, however, when a telegram reaches the husband, announcing a visit from the mother of one of them, though which one we do not know. In order to conceal the fact of their separation from the mother, whom they both love, they agree to open up their home and live on agreeable terms during her visit. And in the end it came to be sweet deception for both, for the new effort was the one thing necessary to bring them to a proper realization of their love. This is all clearly enough shown in the development of the action, but the trouble appears to be that scenes are drawn out to an unreasonable length, and the action is thereby marred.

The Treachery of a Bear (Kalem, July 5).—Such a story as this cannot hope to impress the spectator very deeply. Here it is without embellishments. Ralph, a crook, shows Tom, his pal, a scar on his neck. Several days later Ralph makes a business deal and comes, in one of the upper rooms, however, he is surprised by Ann, the banker's daughter. He is impressed by her beauty and therefore decides to reform. In the meantime the crook has been home on fire. Ralph saves Ann. Several years elapse and Ralph enters the bank belonging to Ann's father. Love springs up between the two young people. One night Ralph returns to the bank and discovers his old pal at work. Ralph proves the victor in the struggle which follows and takes the thief to the street. There, in front of the banker and his daughter, the pal, having recognized Ralph by the scar, reveals his identity. Ralph, of course, is forgiven. Now, in the first place, it would seem that a man could hardly necessary for come up to recognize another by a few years could not make so very much difference in their faces. Of course love is given as the incentive which leads Ralph to a higher life, but the treatment is inept. Now, to the acting and the writing. Ralph enters the room under a mask, once the girl falls in love with her, and there you have it. The bear has really nothing to do with the story proper. G. H. Harrington plays the banker, Helen Holmes his daughter, Tom Forman, Ralph, and William Stratton the pal. Brown gives a rather strong portrayal and Miss Holmes is pleasing as the heroine. It is an odd thing how girls suddenly become powerless to escape, necessitating two male arms, when a fire starts in a picture.

The School Ma'am (Pathéplay, July 5).—Staging and photography evidence considerable care in the production of this drama of the West. The story is rather weak and inconceivable, and substituting is not of the best. "Black Bill" continues his attentions," says one subtitle that might well have been left out. It is perfectly obvious that Bill continues his attentions; the spectator does not have to be told something he can see plainly enough. And yet many times offend in just this way. We have enough of titles, and brevity should be the aim of the accompaniment by her sick husband, a girl goes into the country to teach school. For certain reasons she keeps the presence of her husband a secret. Black Pete came with loving and covetous eyes upon the young teacher, follows her to her home, and tries to force his way in. Husband drives him off with a revolver. Bill makes known to the committee that teacher has a man staying with her, and the committee decide that teacher must resign. Bill in the meantime goes to the schoolhouse, and in front of the children attempts to kiss the girl. A storm is upset in the struggle. Bill exits, leaving the door locked and the children to burn. Enter husband, who shoots Bill and releases children and wife. Enter committee: "Who is this man?" "He is my husband," from the heroine, and all Bill gets is a kick. It is impossible to see much value in such a story. No point is gained, nothing is taught, and the hanging scenes are anything but pleasant.

The Outer Shell (Essanay, July 5).—An old man, having won his way to the top through hard work, amasses a fortune, becomes tired of the life he lives in society, and becomes tired of the nagging of his wife and daughter. The daughter wishes to marry a title and the old father is against it. In an impulsive mood the father one evening packs up a suit case and goes himself off to the little village where he lived as a boy. Here he dreams and later the old wife comes to dream, and the daughter, back home, decides that she will marry the poor man. There is nothing clearly defined in the story. Reasonable motives are lacking and the story's sudden change is not consistent with her former attitude. What sentiment there is appears to be forced or shoved into the picture; naturally, the sentiment is not very sincere. The picture is rather below the standard of Essanay releases.

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